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SPRING
1933

SIGHT AND SOUND

A REVIEW *of* MODERN AIDS *to* LEARNING

ARTICLES ON

THE EDUCATIONAL FILM IN ITALY
by Dr. C .M. Franzero

CONTACT An Interview with Paul Rotha

THE DISTRIBUTION OF THEATRICAL FILMS
by Arthur Dent

PURPOSEFUL DIRECTION by G. F. Noxon

AN INTERVIEW WITH PUDOVKIN by Marie Seton

FILMS OF THE QUARTER by C. A. Lejeune

THE GRAMOPHONE IN THE CLASSROOM
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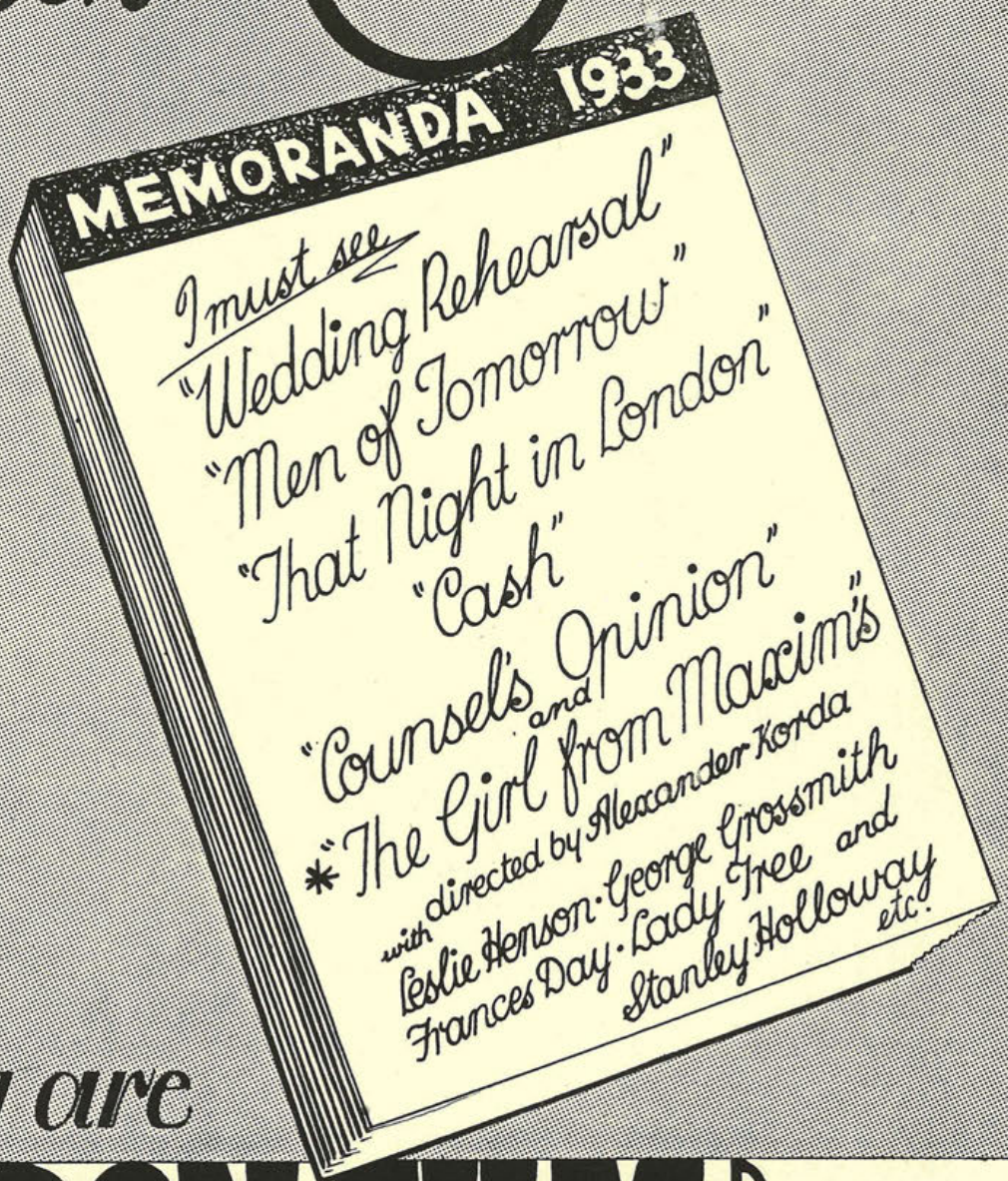

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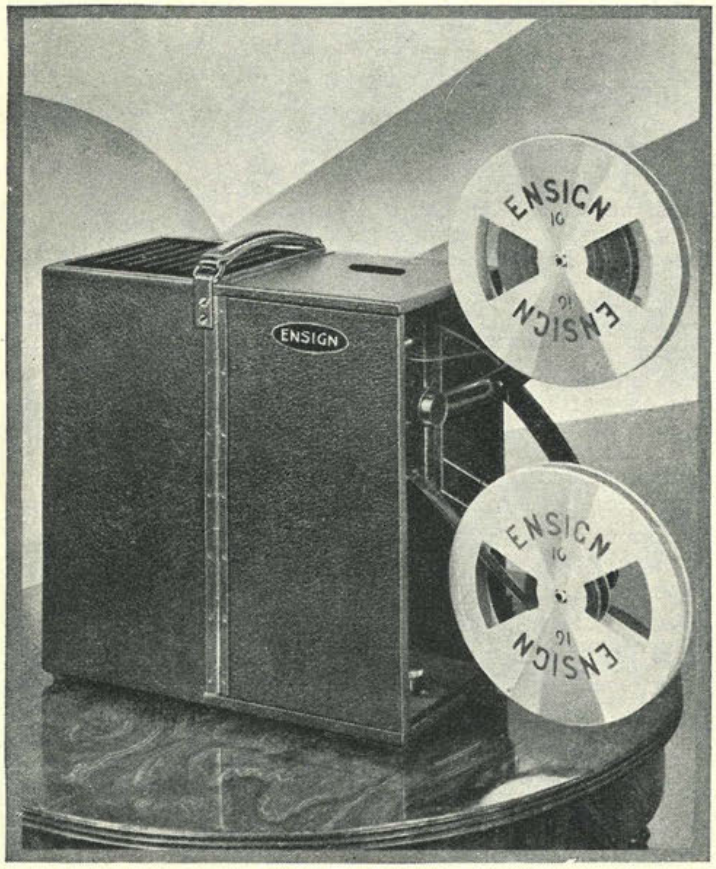

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VOLUME 2, No. 5 SPRING, 1933

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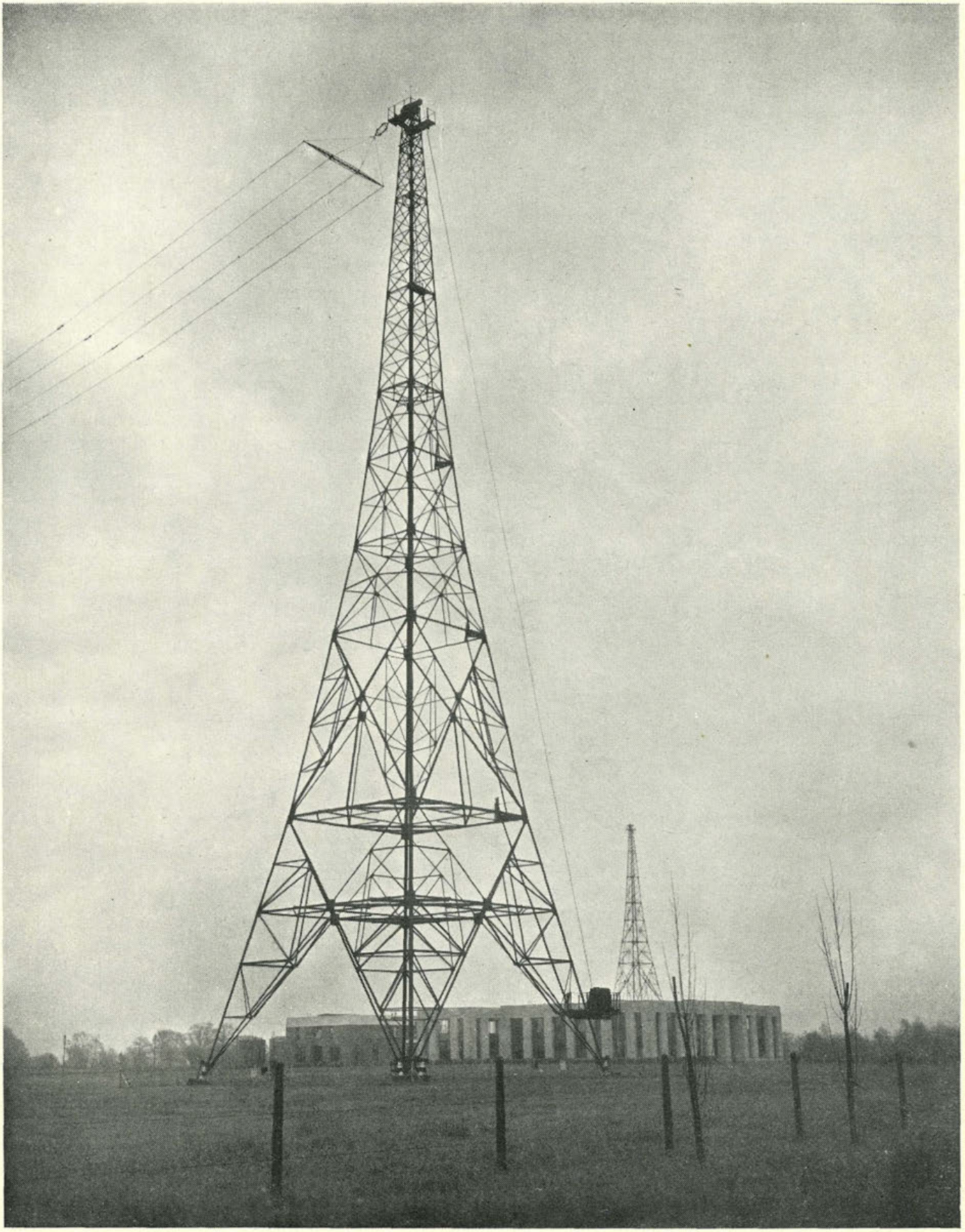
THE BRITISH FILM INSTITUTE

THE establishment of a British Film Institute, which SIGHT AND SOUND has consistently advocated since its foundation a year ago, is now an accomplished fact. The negotiations between the film trade and the Commission on Educational and Cultural Films have been brought to a successful conclusion—and incidentally have gone far in themselves towards establishing mutual confidence between commercial and cultural interests in the film. From the educational side, safeguards have been agreed to which will have the effect of steering the Institute clear of any temptation to meddle with the film censorship or interfere in matters of purely trade interest. From the trade side has come an increasing understanding of the possibilities which lie before a Film Institute conducted on enterprising but businesslike lines. The extent of the trade interest is shown by the putting forward of such prominent figures in the industry as Mr. C. M. Woolf, Mr. Sam Eckman and Mr. Thomas Ormiston, M.P., to represent it in the government of the Institute. On the other hand, education receives a generous share in the direction of the new experiment. The central control of the British Film Institute, as it is to be called, is vested in a Council of nine Governors, with a Chairman. One-third of these are nominated by the Commission on Educational and Cultural Films, which not only initiated the project for a Film Institute but has borne the brunt of the



FROM "KING'S ENGLISH"

The aerials at Brookman's Park, from the broadcasting sequence of Miss Mary Field's film on the English language which is specially reviewed in this issue. (British Instructional Films Ltd.)

campaign to establish it. The nominees of the Commission, Sir Charles Cleland, Mr. A. C. Cameron and Mr. R. S. Lambert, represent between them a wide diversity of educational interests. As the Commission on Educational and Cultural Films, having accomplished its main task, is shortly to close down, provision is made in the constitution for filling vacancies on the educational side by inviting nominations from the Royal Society of Teachers, the Association of Education Committees and the British Institute of Adult Education.

But it has not been forgotten that a Film Institute, if it is to be of a national character, must be representative of public interests as well as of education and the film trade. The remaining one-third of its Governing Council, therefore, is to consist of public members, co-opted in the first instance, but subsequently elected by the membership of the Institute, that membership being drawn from all bodies and individuals that care to subscribe to its work. The Governing Council is credited with the intention of proceeding to the creation of advisory committees representative of all other interests which may be concerned in its work and the establishment of local branches. Indeed, in this latter sphere activity in the provinces in some cases runs ahead of developments in London. For example, both on the Merseyside and in Scotland organisations have been started which have as their object close co-operation with the British Film Institute.

The main object of the Film Institute, as stated in its constitution, will be " to encourage the use and development of the cinematograph as a means of entertainment and instruction," and to this end it will undertake

(a) To act as a clearing house for information on all matters affecting films at home and abroad.

(b) To influence public opinion to appreciate the value of films as entertainment and instruction.

(c) To advise educational and other institutions on the supply, use and exhibition of films.

(d) To act as a means of liaison between the trade and cultural and educational interests.

(e) To undertake research into the various uses of the film and of allied visual and auditory apparatus.

(f) To maintain a national repository of films of permanent value.

(g) To catalogue educational and cultural films.

(h) To give advice to Government Departments concerned with films.

(i) To certify films as educational, cultural or scientific.

(j) To undertake, if required, similar duties in relation to the Empire.

(k) To establish branches and local associations to promote the objects of the Institute.

The main source to which the Institute will look for money to finance these activities will be the Cinematograph Fund, to which an early application is being made for a grant. The Institute, however, is also fairly sure of a substantial revenue from subscriptions, and has already received preliminary financial assistance both from the Cinematograph Exhibitors' Association and from the Commission on Educational and Cultural Films (through the generosity of the Carnegie United Kingdom Trustees).

A preliminary plan of work for the first year of the Institute's life has already been drawn up, and this shows that it is hoped to make a start with securing an increased output of educational films, together with an improvement in the machinery of the publicity, distribution and exhibition of such films. Another specific piece of work to which the new Institute will give immediate attention is the preservation of copies of films of historic importance and artistic worth, which should in time lead to the founding of a national repository of films. The Film Institute does not begin life as a body subject to Government control or possessing official status, but its foundation under the powerful auspices of education and the film trade give it a standing which will enable it to make the best possible cause for generous financial assistance from the Cinematograph Fund. Sporadic criticism of the scheme has made its appearance, mainly in quarters which have some axe to grind but no constructive alternative policy to suggest. As far as we can see, all the signs point to a rapid growth of enthusiasm for the new movement which the Film Institute represents, and we feel sure that in two or three years' time its work and influence will have grown out of all proportion to what can be envisaged now at the start.

From LE QUATORZE JUILLET, by René Clair

NOTES OF THE QUARTER

SCOTLAND'S interest in the educational possibilities of the film, wireless and gramophone is now taking practical shape in many directions. Perhaps the most important of these, and one which we ourselves heartily welcome, is the foundation by a group of Scottish teachers of a " Scottish Educational Sight and Sound Association," whose objects are " to investigate, to promote and to advise on auditory and visual aids, i.e., cataloguing educational films ; preparing or having prepared Scottish regional films ; editing and criticism of educational films ; suggesting of educational subjects to film companies ; promoting the use of film slides ; establishing a library of film slides ; using the gramophone in education, etc." The initial meeting of the Association was held on March 18th, when officers and Committee were appointed and arrangements were made to proceed with the setting up of area committees for Fife and the North, Edinburgh and the Central Counties, and the Border Counties respectively. Membership is open to all who are interested in educational work in the widest sense (the secretary of the Association is Mr. A. A. Mackay, of Ednam School, Kelso) and close relations will be established with the British Institute of Adult Education and the new British Film Institute. The Association also proposes to adopt SIGHT AND SOUND as its official organ, and we have been able to arrange to supply members of this Association with copies at a special rate of subscription. The Association plans to hold a series of demonstrations in different parts of Scotland, to approach education committees and secure their co-operation, and to negotiate with film manufacturers for the hiring of 16-mm. films on special terms. We hope that the new Association will prove an invigorating force in Scotland, and that it will build up friendly relations between the various Scottish bodies that are now taking an interest in these new educational developments.

Edinburgh Cinema Enquiry

Edinburgh has added one more to the many reports of investigations into the influence of the film on school children and adolescents. *The Edinburgh Cinema Enquiry* (price 1s.) is the work of a committee originated by the Edinburgh Juvenile Organisations Committee and other societies, and supported

by the Educational Institute of Scotland. Sets of questions concerning film-going habits and tastes were drawn up and issued to children, adolescents, parents and teachers, their views being supplemented by the observations of special visitors to Edinburgh picture houses during a period of eight weeks. What are the results of this patient and thorough investigation ? Nothing very startling emerges from the children's own replies to the questions asked. Of the children of school age (over 9) in Edinburgh, 69 per cent. attend the cinema once or more every week ; boys rather more often than girls. The kind of pictures that specially attracted them were—in the case of boys—war pictures, cowboy or Wild West gangster and thriller pictures ; girls like mystery thrillers, ' child characters,' Wild West and comic pictures ; both sexes dislike love scenes, and girls alone dislike war pictures. Young people's film opinions are less definite, but the Report declares that " the pictures are providing material for interesting discussion and the exercise of young people's critical faculties." Parents were divided in their judgment as to whether the cinema had a good or a bad effect on their children, but a majority seemed to think that some educational benefit was derived. Definite objection was taken by the majority of parents to films dealing with sex, gangsters, war, murder and crime, as having a deleterious effect. They suggested that the cinema might be improved by increased showing of educational pictures (nature, travel, history, biography) and particularly of more British films—also the performance of more good music.

The Teachers' View

Teachers were rather more unfavourable to the cinema than the parents. The great majority attribute lack of concentration and restlessness in school on the part of children to their habit of frequent cinema attendance. Rather less strongly they accuse the films of causing eye strain. Over half consider that school work suffers from film-going, and that children acquire false ideas of life from the pictures. In general, the Report sums up the teachers' views on the effects of attendance at the cinema on children's education as follows : " Physically, the effect is bad ; mentally it is good ; morally, it is bad. The teachers recognise with gratitude all the good the cinema does, but they also state with candour what they have against it, in the belief that it might do a great deal more good and become an entertainment of the highest worth in the lives of the children." It is a pity that this Report, so excellent as a fact-finding document, contains so little in the way of positive recommendations for improving the film as a means of education and entertainment of children. Its emphasis lies too heavily on the censorial side.

Board of Education's Report on Listening Groups

The Board of Education has now published the results of an investigation which a number of H.M. Inspectors conducted during the spring of 1932 into the wireless discussion groups organised under the auspices of the Central Council for Broadcast Adult Education and its area councils. The tone of their report is guardedly favourable to the work of these groups, which at the time of the inspection had enrolled about 4,000 members. The inspectors evidently recognised that there was something new and original in the movement, which, they declare, " shows the characteristics of youth, vigour and enthusiasm ; a strong belief in itself and its mission ; and a readiness to criticise, albeit in a friendly fashion, its own special speakers." The B.B.C., they say, is exercising an important educational influence through its talks, and " while it may be true that the special limitations of broadcasting result in the spread of a culture which may be somewhat superficial, it is to the advantage of the community that its common interests should be extended even if those interests be somewhat superficial."

Individual Listeners and Discussion Groups

The Board's Report draws a distinction between those talks which are intended for the individual listener, and those intended for use in discussion groups. " Apart from the student section of the community," say the Inspectors, " the nation is only gradually becoming acquainted with the method of acquiring information through the ear ; and of listening with the concentration necessary to absorb the matter." In their opinion there is a tendency for the educational talk to contain too much material, this imposing too severe a task of concentration upon the group listener. It would be wiser to take fewer points and allow more time for amplification by illustration and example. This recommendation is an example of the dilemma which confronts the B.B.C. in its adult educational programme, since the talks have to be framed to appeal both to individual listeners and to groups, though their actual needs are different. Dealing with the place of listening groups in the adult education movement as a whole, the Report declares that " the fireside groups are the peculiar province of Broadcast Adult Education, while the development of groups in rural areas requires further consideration and encouragement. Listening groups should not be judged solely or mainly by their efficacy in acting as a recruiting ground for other forms of education." The movement should be judged for what it is—an opportunity for acquiring a general background of knowledge—and not for what it may become. Regarded in this light,

> " it is the considered opinion of the Reporting Inspectors that the British Broadcasting Corporation have been fully justified in making the experiment of providing an educational programme for adults and stimulating the creation of listening groups, and it is their hope that the experiment will be continued."

We hope to publish in our next issue a fuller analysis of this important report, by a contributor who has had first hand experience in organising and leading these groups.

THE EDUCATIONAL CINEMA IN ITALY

WHAT HAS BEEN ACCOMPLISHED UNDER STATE CONTROL

By C. M. Franzero

Dr. Franzero is the London Correspondent of the "Giornale d'Italia" of Rome, and joint representative in England of the Luce Institute

IT has to be admitted that among the arts the cinema is singularly endowed with an international life. A very much broader international outlook has been brought about, indeed, by the ever increasing number of films travelling from country to country and from people to people than by all the hot air blowing from Geneva. It seems probable that our age will go down to posterity as the cinema age, just as other centuries have been characterised by the printing press or the steam engine. The book, which for centuries had been the main source of education and culture, is now challenged by the cinema and by the other means of propaganda, such as broadcasting and television, which are symbolical of our mechanised culture. No one can deny that the cinema, which at its inception was looked upon by highbrows as something of a pariah among arts, has developed a new form of dramatic entertainment and has brought comedy and drama to the mind and heart of enormous sections of people who, but for the cinema, would always have ignored the theatre, and perhaps also the books.

Gradually the State has had to realise that the cinema fulfils a service which goes beyond the mere aims of a local industry; a service of the highest national importance. While the films of their country will meet with criticism abroad, they also exercise a strong moral and social influence over their public at home and abroad. Hence the necessity for State supervision and possibly control over the entry of foreign films and the production of national ones.

Italy, which in pre-war days had been in the vanguard of the cinema industry which it had carried to a remarkable point of artistic perfection, found itself at the end of the war, like other European countries, captured by the American film market. The Italian film industry has been unable, up to the present, to shake off the bondage of Hollywood, and indeed out of 350 feature films absorbed yearly by the cinema theatres only twenty or thirty are of national production. The position is, however, entirely different in the field of what is usually called the instructional cinema. From a certain angle it may seem paradoxical to speak of "instructional" cinema as opposed to "entertainment" cinema, as it is not yet proved that the beneficial effect of educational films, strictly speaking, can counteract whatever negative influence may be exercised on the cinemagoers by the tremendous influx of feature films produced with an eye on the box-office returns; and these returns, as we all know, depend only too often on the basest appeals to the masses. This is not, however, the place for a discussion on the ethical values of films; and for the purpose of our discourse we shall, for educational cinema, mean only non-theatrical films.

Although the necessity for providing the public, and particularly young people with an educational cinema has been widely recognised, few countries have done much, from a practical point of view, to foster the idea. In Italy, however, the Fascist Government, from the very beginning of their long tenure of office, saw the enormous importance that the cinema was bound to assume as an instrument both of education and propaganda; and a National Film Institute—more generally known as the Luce Institute—was created by Royal Warrant as early as 1925. Two years afterwards Mussolini turned "Luce" from a private limited company into a state controlled institution under the direct supervision of the Prime Minister; and the new Institute was endowed with an initial capital of 2,500,000 lire, subscribed by four of the largest semi-controlled concerns of the country. To have provided "Luce" with a capital was not, however, bringing the educational cinema to the public; and this point was achieved by making it compulsory in 1926 for all Italian picture-houses to exhibit at their shows a quota of "Luce" films. For this purpose the cinema houses have been divided into four and later into five classes, each paying a daily renting fee to "Luce" according to their classification. This plan was not devised as a means of bringing funds into the Institute's coffers; Mussolini's only concern was the opportunity it afforded of reaching the masses to an extent that could not otherwise have been achieved.

"Luce's" management is under the care of a board of eleven members and a chairman appointed by Royal Warrant upon proposal of the Prime Minister. Three auditors appointed by the Government supervise the financial side of the Institute; and the work of the board is assisted by technical committees, whose task is to suggest to the board suitable subjects for films.

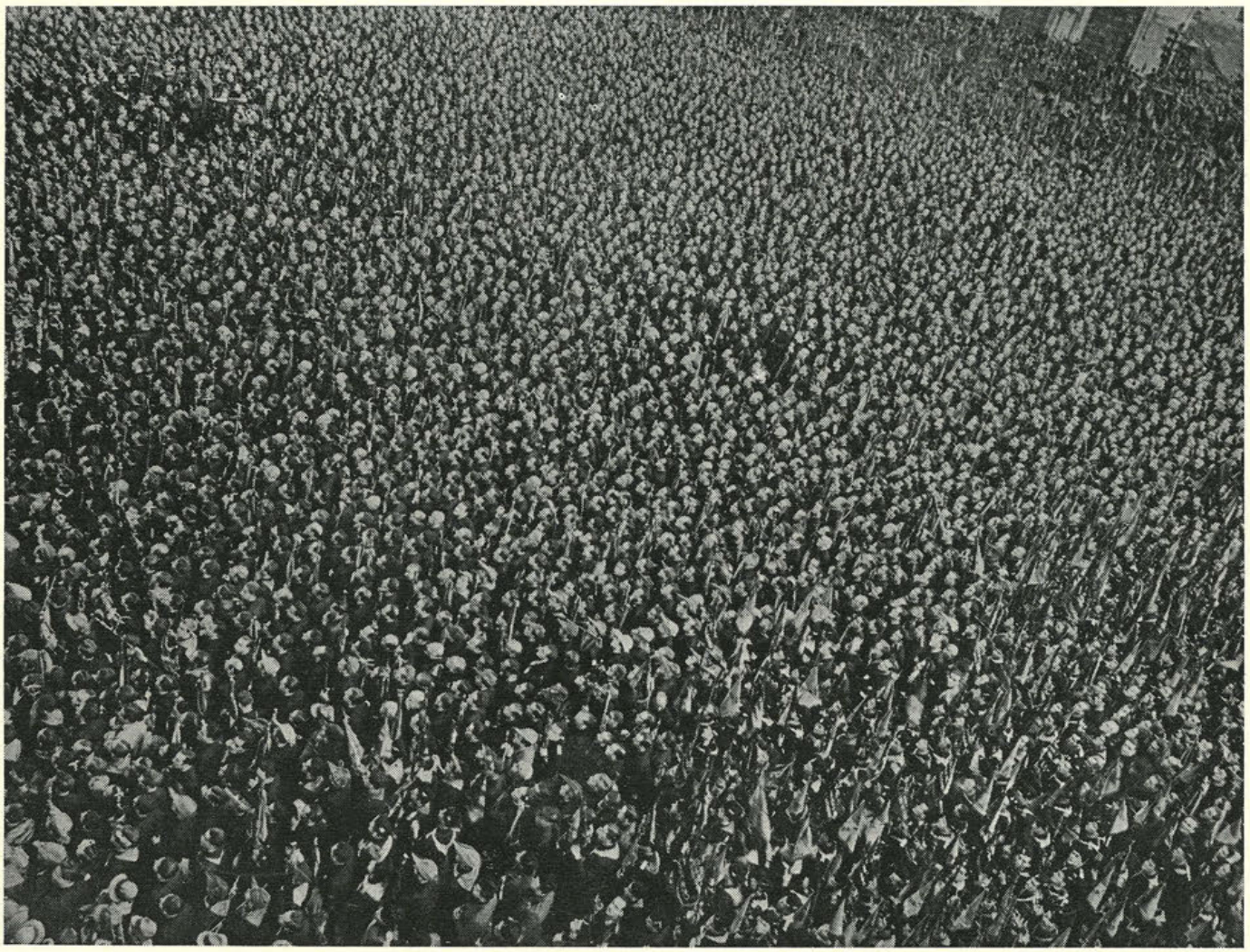
No subject of national interest has been withheld from the public, and all who are acquainted with the work done by "Luce" since 1925 know that its production is extraordinarily varied and covers every field of culture and education. During the first year a comparatively limited footage of negative

was printed ; but with the growth of " Luce's " influence its production increased proportionately. Thus from 61,300 feet printed in 1926 they have progressed to 654,000 in 1931. During the six years the Institute has been in existence it has accumulated a capital of no less than three million feet of negative films. Of this large amount at least 1,300,000 feet are cultural films. Naturally, the positive copies printed of these subjects measure a great deal more ; and from a start of about three and a quarter million feet of positive in the first year (including, of course, the Luce Gazettes) they have reached the figure of more than 7,500,000 feet in 1931. Altogether, from 1926 to 1931 the positive prints circulated by " Luce " amounted to more than forty million feet.

It is almost impossible to summarize the vast number of subjects which have been dealt with. The catalogue of " Luce " 's educational films—which is exclusive of Luce Gazettes—is an impressive volume of over 300 pages, where some thousands of films are recorded, each classified according to the subject, and covering every possible ground, from national propaganda to travel, geography, science in its multifarious aspects, social education, history, sports, etc. No field of national activity has been overlooked, from agriculture to land reclamation and improvement, from public works to industry, from civil air services to the Army, the Navy and the Air Force, from the natural beauties of the country to the folklore and native art of the various provinces and counties. A large number of films deal with technical training ; a special series of films has been prepared to assist in the training of railways' staff, and another series has been of great assistance for agricultural propaganda.

The work of " Luce " has, as we have already mentioned, been supplemented and increased by the compulsory circulation of the Luce Gazette, through which from 1926 to 1932 no less than 4,260 subjects have been presented to the public. However, if the introduction of the Gazettes into all cinema-houses was a big step in the right direction, it did not mean everything. The strictly rural population and the people who lived in villages which did not possess picture-houses were still cut off. This was quite a serious matter, inasmuch as the 3,800 picture-houses existing in Italy only cover 2,300 towns and cities, leaving unprovided some 5,000 smaller towns to which many thousands of villages must be added. In order to fill this gap Mussolini decided to introduce the auto-cinemas, that is to say a fleet of travelling shows that could reach the out of the way districts where no picture-house

FASCISTI at a mass meeting addressed by Mussolini



existed. On May 1927 Mussolini launched the first of these travelling cinemas; and the novel fleet of 25 units, a number which was soon increased, set out in all directions throughout Italy. The travelling cinemas began a strenuous campaign, and more than 2,500 shows were given during the good season, attended by millions. During 1931 five of these auto-cinemas were commissioned to display a series of films of agricultural interest in southern Italy and in Sicily, and more than 1,200 shows were given, illustrated by lectures delivered by members of the Government Agricultural Department.

In addition to these activities the Luce Institute loans its films free of charge to educational and political organisations; and in Rome from April to September daily shows are given free in the public squares by two specially constructed auto-cinemas. "Luce" could not remain indifferent to the new technique that has revolutionised the cinema industry; and from the first appearance of sound films, the Institute took steps to modernize its equipment. In 1931, to assist in the erection of sound-recording studios, the Government made a special grant of ten million lire to the Institute.

It is essential that the distribution of educational films, to be really effective, should be regular and continuous. The Luce Institute has already accomplished much in this direction. On request of the Board of Education it has supplied ninety collections of instructional films to Italian schools; it has further supplied the Ministry of Interior with fifteen collections of films on hygiene, and at the present time it has some 165,000 feet of scholastic films on order for the schools.

All this, however, is not sufficient to ensure a steady supply to the public. Could it be done by multiplying the travelling cinemas? The answer appears to be in the negative, for, first of all we must consider the high cost of the vehicles and their expensive running and upkeep; secondly, while these travelling cinemas are efficacious in reaching remote and sparsely populated districts, their action cannot be other than sporadic by reason of weather and local conditions. This leads to the conclusion that it will be unavoidable to multiply the number of stationary cinematographic equipments. Also this will entail considerable expenditure; but this problem, which is of real national importance, can be solved to a considerable extent by the adoption of small size projectors for screening films of sub-standard size. The use of machinery of this kind, of which there are in Italy models of considerable technical perfection, offers many advantages. The apparatus costs less than that of standard size and does not call for expert operators, while a shorter reel provides a show of equal duration, thus reducing the cost of the film both in length and dimensions. It is estimated that films of this type cost barely one third of the price of standard films. Another advantage is that the projection of slow motion pictures can be stopped at any moment, thus enabling the teacher or lecturer to explain any particular point or scene left stationary on the screen. An Italian patent even enables the operator to move the film backwards, so that the teacher may go over again those parts that he wishes to impress on his pupils. Slow motion films are, moreover, non-inflammable, and, lastly, their lesser weight enables them to be despatched by post, thus reducing very greatly the cost of transport—no negligible matter in the case of standard films, which have to be forwarded by rail.

All these economies should make it possible to carry out an extensive scheme of distribution of sub-standard films, based on the installation of a large number of equipments in schools, municipalities, barracks, ships, and educational and cultural organisations. The film supply for such a scheme could be provided by a few well equipped distributing centres. In addition to the circulation of strictly educational films, a certain number of carefully selected entertainment pictures might be added. These would provide for Sunday and holiday entertainment in country districts unprovided with picture-houses; and the box-office returns would go far towards redeeming the moderate cost of installation and would no doubt in time cover the expenditure. Nor can it be assumed that the reduced power of sub-standard size equipment need limit the number of spectators present at a show. With the Italian apparatus we have mentioned previously it is possible to give perfect projections in halls forty feet long, and, if the standard lamp is replaced by an intenser light —quite an easy matter—the screening is no less perfect in halls over eighty feet long.

Such is the practical policy that the Luce Institute intends to pursue. It has already carefully studied the question both from the financial and technical points, and, as soon as the Government's approval is obtained, this scheme will be put into effect.

THE SOCIALIST LEAGUE FILM COMMITTEE

To the Editor.

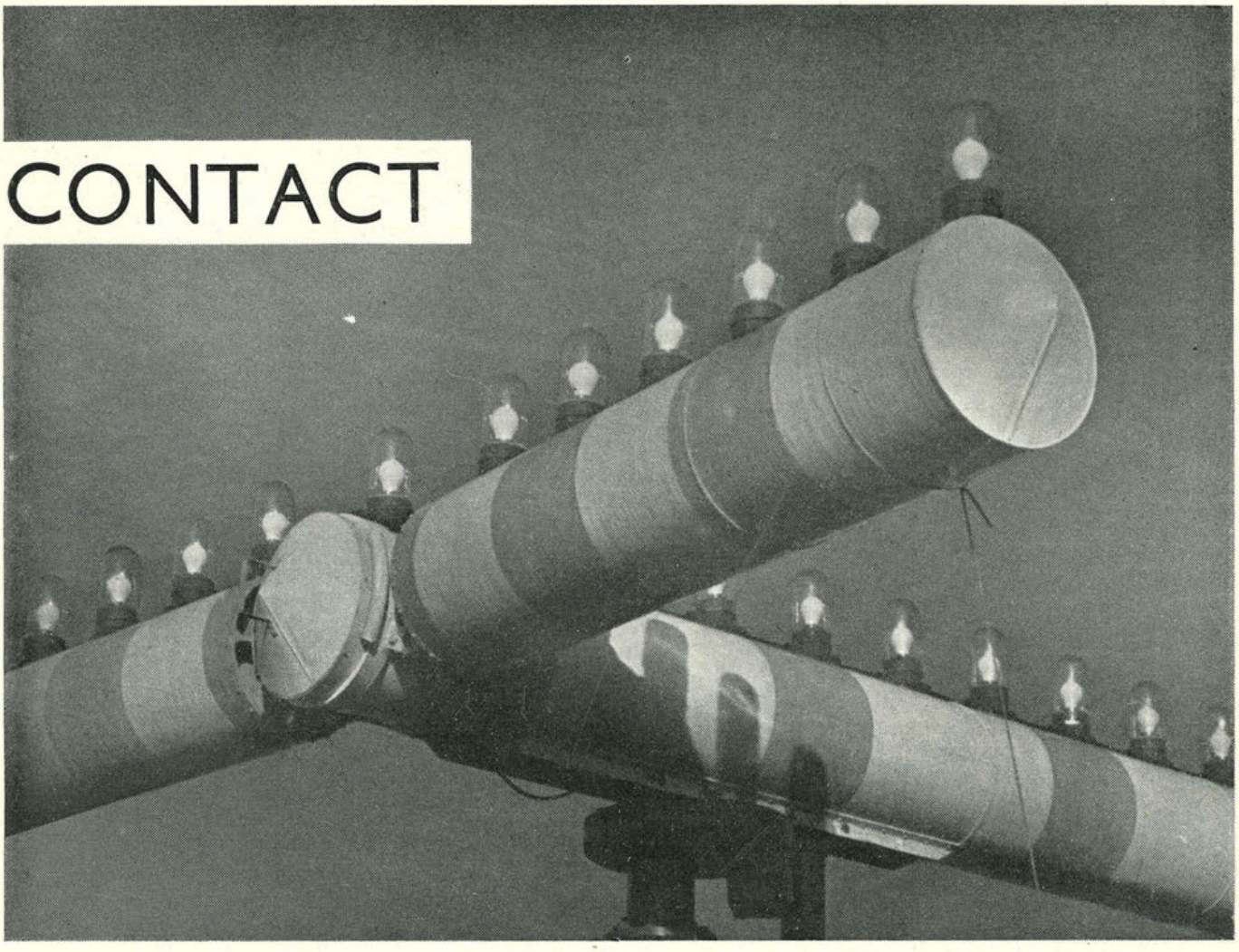
Those of your readers who are Socialists, and even those who are not but are discontented with the present condition of the film industry, may be interested in an attempt which is being made to produce films from an avowedly Socialist standpoint.

We are trying to do no less than three things. One is to produce a straight film in story form dealing with present industrial conditions, especially as aggravated by the Means Test. One, as yet shadowy, will be an anti-war film. The third, to which I wish specially to call your attention, is an alternative to the orthodox news-reel. There is much that could be included in a film called "What the News-reel doesn't show," but to make such a film we must have our own corps of cameramen about the country.

Could I ask any of your readers who possess 16 mm. film cameras, or projectors, to get in touch with the Secretary of the Socialist League Film Committee, Mrs. Postgate, 4, Elm Close, Hendon, N.W.4. Naturally, all this will cost money and anybody who can send us any subscriptions will earn our gratitude.

Yours very truly,

R. W. POSTGATE.



Mr. Rotha has recently returned from a twelve weeks' tour by air of the London-India and London-South Africa routes of Imperial Airways, bringing with him material for his film CONTACT, which is being produced by British Instructional Films, Ltd., in co-operation with Imperial Airways. Apart from its entertainment value, CONTACT will be a proof of the rich resources which film producers and directors could find in our national industries and public services. The finished film is being awaited with great interest by educationalists, particularly as Mr. Rotha, who is one of our youngest and most progressive directors, has been given practically a free hand to carry out his conception of what a dramatic documentary film should be.

AN INTERVIEW WITH

Paul Rotha

"CONTACT is not a travel film," said Mr. Rotha; "a straightforward photographic record of the Trans-Asian and Trans-African air routes would have been useless for a film of which the showing length is to be just less than one hour. Moreover, the ground has been already covered many times, with many commentaries, and it would have been of little value even considered as raw material for the teacher of geography. I regarded the construction of this film as a problem to be solved; I had, that is, a definite theme to present in dramatic form. In order to do this it was necessary to select from the wealth of available matter only the material that definitely expressed my main dramatic idea. This, in my opinion, is the fundamental principle of the documentary film—to dramatise."

Rotha set himself the task of "putting across," within the limits of a modest allowance of time, money and footage the idea implied by the signal "contact"—the start of a journey which will link the Empire into a unity by means of the new air routes. He had to bring home to the public as something dramatic and yet real and established the fact that Cape Town is now within ten days of London by ordinary passenger airmail, that an aeroplane is one of the most beautiful creations of modern civilization, and that by its means we have conquered an entirely new world—the magic world of air.

On these lines Rotha constructed his scenario. There were to be eight sequences to the film, three of them to be shot before he left England last November on the air routes which provided the material for the rest of the film. In the sequence dealing with the construction of the modern air-liner, which was taken at Messrs. Armstrong-Whitworth's Coventry workshops, Mr. Rotha presents the mechanical craftsman of to-day, devoted to the

machine and taking a personal pride in his work, from the delicate precision of the smallest details to the strength and beauty of the finished aeroplane. In his close-up shots of hands and faces, close machining and inspection, he has tried to convey this intimate connection between the worker and the machine.

But long distance airway services could not be carried out to schedule without the construction and maintenance of air-ports and chains of refuelling stations. " This is the real hero of aviation," said Mr. Rotha " —the giant organisation which is vital for smooth running. Some of the stations are miles from anywhere. For instance, ' Station Six,' in Egypt, is many many miles from the nearest habitation. There is nothing to see but flat sand and low hills, with a few tents and a petrol dump in the middle." This was the kind of material on which the film unit had to work.

Rigid schedules were prepared before leaving. So many days had to be allocated to each stopping place. Supplies of negative were estimated in advance for each stage of the 22,000 miles journey and despatched by air before the expedition started. Neither Mr. Rotha nor his wife had been in an aeroplane before the beginning of the film. " So we were able to capture the first impressions of flying. It was a new world. You can have no idea of the magic of the clouds." They had no special facilities for filming. " There were no cunning brackets fixed on to the fuselage or tripods inside such as most aerial film directors insist upon. We had to take our stuff as best we could." It was one of the conditions stipulated by Imperial Airways that they should travel as ordinary passengers and they were subject to the usual restrictions about weight of luggage, which in their case had to include apparatus. This severely conditioned their choice of equipment and the ideal camera outfit had to be reduced to the barest essentials. Personal requirements had to be their last consideration.

" I should hate to tell you about the difficulties," said Mr. Rotha. "Apart from the customs, which were a continuous nightmare, perhaps our chief trouble was the kindness of the people we met at our stopping places. It was extremely difficult to make them grasp that it was not my intention to film their beauty spots." At Cape Town, where the travellers were given " a wonderful reception," Mr. Rotha was besieged by enthusiasts who wanted to know the latest developments in the European film world. He found time to deliver a lecture to the Cape Film Society, a strong and enterprising body.

In spite of all delays, the unit managed to keep its original schedule, and within the twelve weeks of travelling some 22,000 feet of negative were used. Before leaving, Mr. Rotha had been approached by various interests wanting him to make special shots for them while he was away. Actually his method of working and his close schedule allowed him little time for anything but his own picture, but the cutting should leave a great deal of valuable overmatter that Mr. Rotha intends to put to good use for educational work. The wide scope of the journey provided a chance of collecting comparative material from the length of Africa. For instance, shots were taken which provide a fairly comprehensive survey of the changes in foliage over a wide range of climates and altitudes, and others show cloud formations in different atmospheric conditions and latitudes. Both of these should be of practical use in the classroom. Mr. Rotha also took an interesting series of shots of native architecture, in which he has tried to show that the humbler and more utilitarian forms achieve a higher standard of natural beauty than the more elaborate " show pieces."

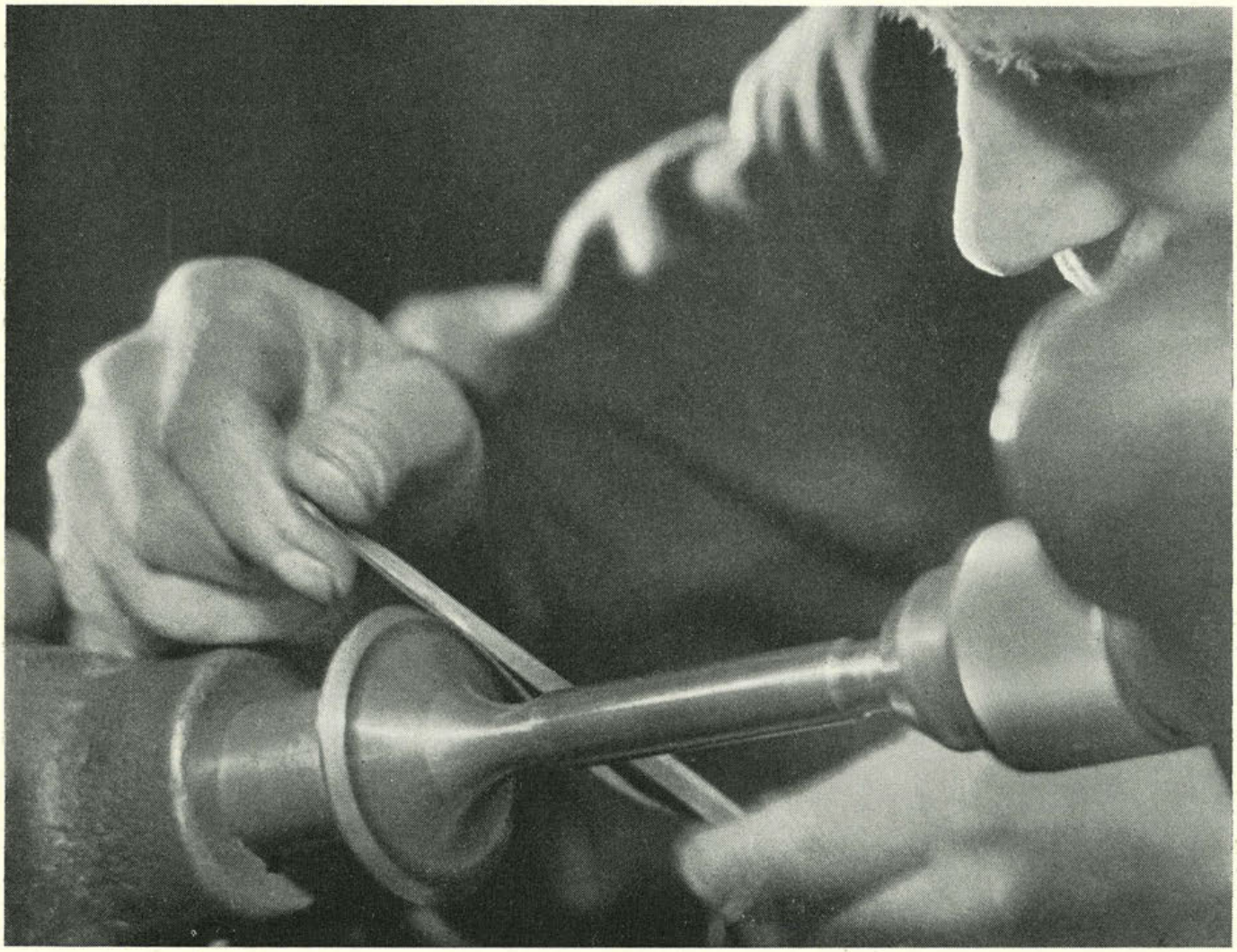
The controversy over silent and dialogue educational films has been settled satisfactorily so far as CONTACT is concerned. There will be no commentary. " I have gone forward to titles. There will be very few and they will not be static and lifeless like the titles of silent days. They will form part of the movement of the film. They will grow and diminish and assume dramatic meaning for the spectator." CONTACT will be synchronised with a background of sound, and special music is being composed and arranged by Mr. Clarence Raybould, who has been working on the score since the production started. The main themes of the music correspond with those of the picture and the sound of the aeroplane will be used as a musical instrument.

Mr. Rotha was emphatic in stating his wish for simplicity of technique. There has obviously been no striving after effect in this film. There are no clever double-exposures or trick shots. It is made for the plainest man. " I hope it will be a picture for children," ended Mr. Rotha, " I hope that they will be thrilled by the gigantic air-liners of to-day." Remembering the enthusiasm that greeted TURKSIB when it was shown in the schools of this country, we may be confident that this English film will receive the welcome it deserves from the rising generation.

A NEW FILM SERVICE

One of the major difficulties in developing the use of films for educational purposes arises from the fact that schools and other potential users of films lack the necessary equipment and are unable to buy it during the present time of financial stress.

The Western Electric Company has devised a practical scheme by which a sound projector, the services of an operator, and a programme of films can be hired at a reasonable inclusive fee and at very short notice. The scheme is working at present in three districts : London, Birmingham and the Midlands, and the South Coast. In these areas the Western Electric Company has provided licensees with portable sound reproducing apparatus ready at any time for exhibitions in classrooms, factories or club halls. Only safety film is used, and there need be no preliminary difficulties with the licensing authorities. The unit can be operated from any electric lighting point from 190/260 volts A.C. or D.C. ; if no supply is available a petrol electric generator can be used. Further information can be obtained from the Western Electric Company's Educational Department, Bush House, London, W.C.2.



From CONTACT, by Paul Rotha

FROM PRODUCER TO PICTURE THEATRE

THE MACHINERY OF FILM DISTRIBUTION

By Arthur Dent

Managing Director of Wardour Films Ltd., Director of British International Pictures Ltd., and B.I.P. (Export) Ltd.

THE distribution of film to the 4,500 theatres of the United Kingdom is accomplished by renting offices in London, Liverpool, Manchester, Birmingham, Cardiff, Leeds, Newcastle, Glasgow and Belfast. Each of these offices has its force of salesmen who begin booking a film immediately its release date is fixed, and it is the intelligent direction of this force which is the distributor's foremost problem.

The sales prospects may be divided roughly into two categories :—the first, circuit bookings involving a number of theatres on one contract, and the second, the " independent " exhibitor owning one theatre or more in isolated positions. The circuit bookings represent a large volume of business and, since many circuits have theatres in opposition in various centres, it is obviously the distributor's first task to supply the circuit in which the bookings show most revenue in the aggregate.

It is apparent that the problems met in booking circuits are intricate, but the facts are tabulated minutely and classified in all renting offices and the repercussions of a circuit booking in other centres not controlled by it may be calculated quickly.

The independent exhibitor is less of a problem but is never an easy sale, for one or two theatres in a small town have the world's film output to choose from and the individual renter has less chance to obtain a large number of bookings.

The terms on which films are booked are influenced by the following main factors :

Whether they are playing as first or second feature in programme.

In towns with many halls, by the preceding runs or " barring " of other theatres.

The availability of other renters' product.

The sum received by the renter is usually a percentage of the box-office takings, and negotiation therefore centres around the percentage figure rather than a cash sum.

The prints required to execute the bookings are ordered just before release date and their number is naturally influenced by the number and disposition of the bookings obtained. Copies are sent by the branches throughout the United Kingdom and distributed to theatres by motor transport and rail. Each office maintains a staff who keep all prints in the best condition possible.

Publicity and Advertising

Publicity is the life blood of the film and it is also the salesman's megaphone.

Publicity begins with the first days of production and is desseminated throughout the press by news bulletins in suitable form and photographs ; this work continues throughout the production period until the trade show and continues in a slightly different form from trade show until release date, the latter period being roughly six weeks.

After trade show advertising material for use by theatres is prepared ; posters, heralds, banners, slides and all the paraphernalia of theatre exploitation must be in the renter's stocks to enable his film to be launched. Assistance in exploitation is often given by the renter, who provides the services of an " exploiteer " to arrange special advertising.

It will be seen that the distributor's work does not end with the mere selling of a film on a contract form ; his interest in a film begins with its production and does not end till the public have seen it.

Foreign Distribution

This is accomplished by yet another entity in the distributor's organisation. Most major American producers maintain branch offices in the world's capital cities, but the British companies in their present stage of development sell films to existing exploiters in foreign countries on outright sale or sharing terms. This method may alter with the evolution of the foreign markets and is by no means subject to hard and fast rules. In the overseas markets themselves conditions and problems differ very little in the main from those existing in the home market. British films are finding extensive and profitable outlets throughout the British Empire and are doing a fair share of business in non-English speaking countries.

The Non-Theatrical Film Market

There are, so far, two distinct outlets for the non-theatrical use of film—one, the use of specialised film for educational purposes in universities and schools ; the other, home movies for entertainment pure and simple.

The former entails fewer technical difficulties than the latter, but production of film solely for educational purposes is never likely to be an attractive enterprise from a financial point of view. The development of this film, therefore, awaits concerted action on the part of all educational bodies to subsidise production and make known their requirements. Most institutions should be able to instal full sized apparatus (35 mm. film) and much of the existing studio machinery could be enlisted in the cause of education.

The " home movies " market requires prints of 9.5 mm. and 16 mm. films, and extensive libraries of this type of material are already handled by firms specialising in this business. Already numbers of silent and talkie films have been adapted by these firms in silent form for home projection, representing a small additional profit for the film producer. Distribution of film for home entertainment is likely to remain in the hands of specialised organisations ; the sale or hire of such films is best accomplished through a chain of shops and the actual business of distribution has gravitated naturally to existing photographic retailers.

The use of sound for home projectors has yet to become widespread ; several excellent projector outfits are already on the market and the indications are that this branch of the film industry will develop rapidly in the near future.

PUBLICITY FOR GOOD FILMS

AN illustration of how a local film organisation can encourage the support of better films comes from Liverpool. Following a successful conference held by the Films Commission on January 21st, the secretary of the society determined to experiment with this question of publicity. Hearing that KAMET CONQUERED was coming to a local city picture house he telephoned or wrote to a number of those who had accepted the invitation to the conference and advised them to see the film. He also obtained from the manager some excellent " stills " of the film and sent them for display at the University and other educational places. The need for this action was evident. No one seemed to know that the film was being shown in Liverpool. The trade was apparently indifferent. Their advertisement in the press commended in large type a commonplace farce, while the significant Kamet film was honoured with one line in very small type. The result of the secretary's enterprise was excellent. A large and new audience came to see KAMET CONQUERED, and a great many people expressed surprise that such a fine film was being exhibited with so little pride or publicity. The cinema did exceptionally good business that week, and there is a prospect that this theatre will in the future show a larger proportion of good interest films.

The existence of a big potential audience (to which *The Film in National Life* refers) awaiting film theatres which have the enterprise, courage and persistence to show more intelligent films has thus been demonstrated in one provincial city. At the time of going to press we learn that a Merseyside Filmgoers Society is being formed to carry on the good work, acting in close co-operation with the new British Film Institute.

A CONVERSATION WITH V. I. PUDOVKIN

By Marie Seton

This conversation was composed of fragments from many conversations with the Soviet film director Pudovkin during the last few months while he was editing DESERTER. This is his last film which has as its theme the revolutionary struggles in Central Europe. On one occasion Miss Seton asked Pudovkin why Soviet films have recently been inferior in quality to the great epics of Eisenstein and himself which started a new era in cinematography.

PUDOVKIN: That is a very complicated story. We had two great changes at once—the sudden introduction of sound films, of which we knew nothing in Soviet Russia, and more important, the Five Year Plan which began the reconstruction of our country. Conditions have been changing so rapidly that it has been almost impossible to form a clear impression of what is happening. It was easy to make THE END OF ST. PETERSBURG.

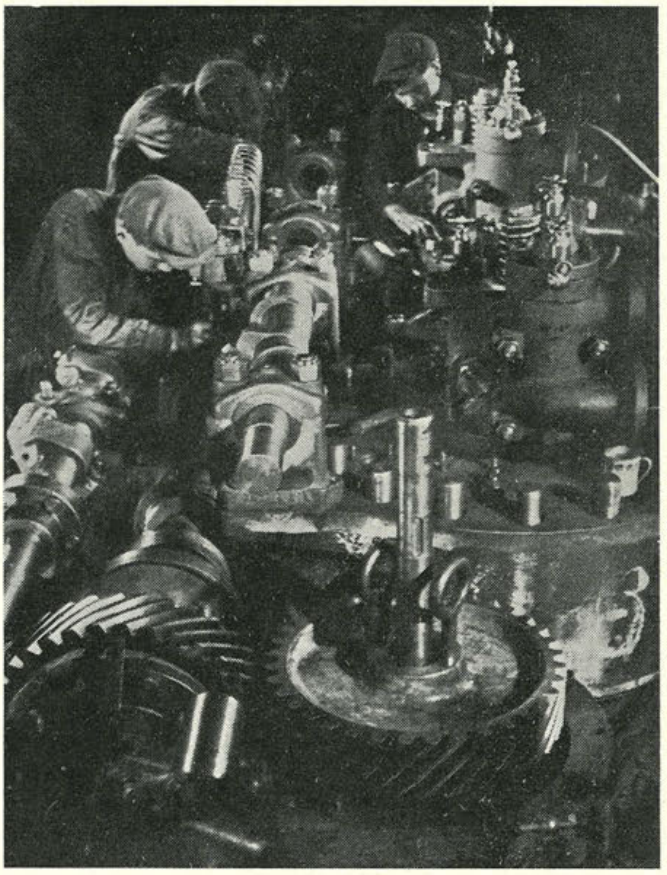
M.S.: *Easy?*

V.P.: Yes, because it showed the birth of the revolutionary idea in an individual. Now that we must find the deep meaning of revolution and how it is taking place day by day, our themes are much more complex. It is the problem of every film director. Dovjenko's in IVAN; Ermler's in GREETING THE FUTURE. We are discovering the new ways of life and at the same time trying to give it true expression in every art. Ermler's GREETING THE FUTURE is the most expressive film of our new experiences. It is full of feeling.

M.S.: Is it really a film, not a photographed stage play?

V.P.: It hasn't used the whole richness of the world, which is the natural material for cinema, but perhaps that is a good fault. Formalism is like a beautiful corpse. It is only the practice of dead souls. If I take a wine-glass and photograph it from here and here and here, underneath and above, what does it mean in the end? Nothing but angles. It is unimportant. It has no dynamic life. Lenin said that reality and idealism began together in a curve and that it was only when Idealism moved away from reality that formalism was born. Look at religious art; it tries finally to enslave reality. I must have everything in its true circumstances. For my film THE MECHANICS OF THE BRAIN it was necessary for me to take my shots in a maternity home. I am not content to build mountains from lath and canvas in the studio. I must go to real ones. That is why I do not like working with stage actors. If I want a stage actor to whisper, he whispers for the whole theatre to hear. He is hindered by his conscious technique.

M.S.: But, Pudovkin, I've seen you working with stage actors.



From DESERTER, by Pudovkin

V.P.: True, I will use anyone. My actors are anywhere, in the street, on the farms, in the factories. Every human being is film material if they are physically and psychologically right, but I must feel that they *are* the person they are portraying. I must know their feelings before I photograph them.

M.S.: Then you use people simply as instruments upon which you play your own tune?

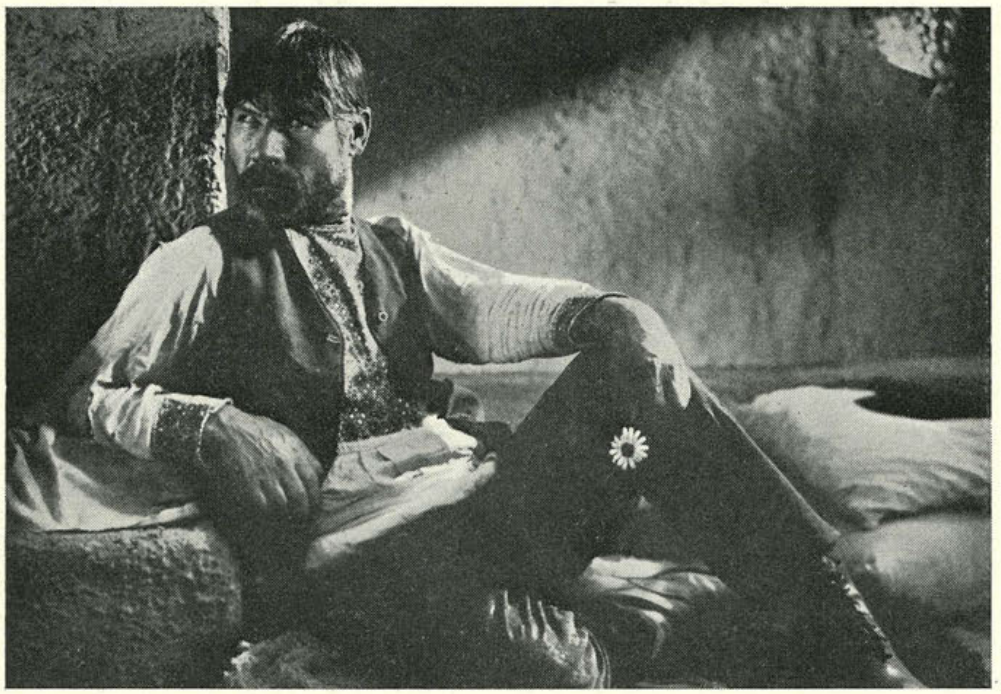
V.P.: No, that is wrong. I draw out the elements which I see in them. For instance, you know Anna, my wife? All other directors make her act a woman of the world. But I see her in the role of a simple girl in MOTHER. That was my best film.

M.S.: Have you any photographs from it which you can show me?

V.P.: I never keep any. My old work is finished. Only the present interests me. I can't think beyond tomorrow. The static is evil, anything that tries to stop the movement of growth is evil.

M.S.: Is that why speed is so important to you? From what I can see, the whole of your work is based upon the editing of your material. You appear to build up the counterpoint of speeds with the image by using snippets.

V.P.: (smiling) Snippets? What are they?



The lazy peasant from IVAN, by Alexander Dovjenko, the film of the Five Year Plan and its results on Soviet Ukraine (Distributed by Arcos Ltd.)

M.S. : Short lengths of film.

V.P. : Yes, of different lengths. Some long, some short, some just a single frame. So I get the conflict of rhythms. My picture is like a large canvas which I must fill. I start in one corner with small pen strokes and I must fill all of it in with such detail or the rhythm of the whole will be broken. Every frame is of importance. Look at the fight between the police and the unemployed in DESERTER. It is built up from short pieces. A face, a foot, the flank of a horse edging into the crowd, an upraised arm, a falling body. It is a quick broken vision and it directs the feelings of the audience. I am learning to steer their reactions.

M.S. : You certainly succeed in creating a physical reaction in the traffic scenes. I felt I was in a car going at first slow, then faster and then coming to a sudden jerk when the traffic was held up. Was that your intention ?

V.P. : It might be a good idea to use a waltz tune so that the arms of the policeman beat time and then later, when the girl is selling newspapers, her voice can break the rhythm.

M.S. : It sounds interesting.

V.P. : What did you think of the fifth part you saw to-day ? Did you think the meeting after the worker's death had the feeling of truth ?

M.S. : It is the best part I have yet seen. It had all the strength of the workers. It is as if their feelings were rising out of the darkness after a terrible moment of strain. The types were so good. Each one had a history and an immediate life. It was the same with the demonstrators. But, tell me, isn't the beginning of the fifth part very slow ?

V.P. : Yes, so that it may be in contrast with what has immediately gone before. The emotion must develop slowly and with depth. How did you find the moment when the workers are waiting for the strike-breakers ? Was it right in feeling ?

M.S. : Tremendously so. I've seen many such scenes. There is always that feeling of people being worn down by suspense. The gulf of waiting between sudden rage and lethargy.

V.P. : (suddenly) I have an idea. That worker who is lying on the bed, you remember, who has thrown his things about the room and his wife tidies up ? He has no life. He must have more background. There must be two or three children. That will give his dependence a motive. I must shoot it to-morrow. . . . Dashkov's little girl . . . but there must be no sound. D'you know, people are saying that my idea of editing sound in the same way as image, with different rhythms and conflicts, is impossible. For the sequence of the Docks in DESERTER I have edited the sound of music together with the sounds of hammers, sirens and rivetting into one piece of music. It is counterpoint. Tut-tut-tut-tut : boom : ter-ter-ter-ter. The images of rivetters, ships, a chain falling on the quayside and its noise breaking the rhythm. There must be equal value of sound and image. Then speech, so as to hold attention. Sometimes the image first, followed by the voice. You can hear and then see. Or sometimes see the listener and then the speaker. In that way there can be conflict of sound and image. Gay music while the unemployed thief throws himself beneath the wheels of a car. It is like a new kind of dancing that instead of following the music is in conflict with it. It makes its own rhythm. Alexandrov tells me that when he was in Mexico with Eisenstein he saw such ideas in native dancing. When the music was quick they would dance slowly. When the orchestra was tired and played slowly, they would begin to dance faster in an altogether different time. I don't know if my ideas in DESERTER are right. They are only embryonic, but . . ."

PURPOSEFUL DIRECTION

By G. F. Noxon

THE RELATION BETWEEN DIRECTOR AND PRODUCER

A discussion of the psychological element in film production from the point of view of the director. Mr. Noxon was the founder and first president of the Cambridge Film Guild (1929-31) and has produced a film on life in Cambridge in collaboration with Mr. Stuart Legg.

IN the making of any film there are invariably a number of persons concerned in different capacities. There is, to begin with, the person or group of persons financing the film; then there is the author of the script, and finally the director with his staff of technicians. The interest of the financing group is, under ordinary economic conditions, confined to the subject matter of the film. The money is put upon the strength of a certain idea contained in the film script. In the case of dramatic films this interest on behalf of the financiers is often transferred to the cast of the proposed film, and in that case the money is really staked upon the personality of certain actors. To the money interests, then, the director often seems almost to be a part of the technical staff; he has a certain job to do but his importance is secondary. Of course, this is not always the case; sometimes the money interest is shifted on to the personality of a certain director.

From the director's point of view, there is much in the present economic organisation of film production which is undesirable. The good director takes his job very seriously. He understands that to a great extent the success of the film depends on himself. For this reason he feels that he should be given as free a hand as possible and knows that interference with his work from promoting interests is liable to prejudice the success of the film as a whole. However, it is only natural and perfectly inevitable that the financial interests should have their say in everything connected with the production of their film and so the good director, instead of wrecking the ship when he is interfered with at the wheel, begins to learn something of the art and practice of compromise.

It is true that the relation between the director and the promoters of a film is often one of compromise; sometimes almost belligerent compromise, but such acute friction can easily be avoided when both parties have an accurate notion of their respective functions in the process of film making. It is the function of the film director to consider very carefully the subject matter of the film before he undertakes the work of direction. He must consider the material from every point of view. If he thinks that his ideas on the subject of how the film should be directed are likely to be so radically different from those of the promoters that the success of the film may be prejudiced, he should not undertake the work, or if he does undertake it, he should be prepared to respect the ideas of the promoters or to graft their ideas on to his in a manner that will prove satisfactory to them. In order that the director may be able to form his ideas correctly on the subject of a proposed film, the promoters and their advisers must be careful to give the director a clear and full idea of the *purpose* of the film. They must take the director fully into their confidence, explain to him what they hope to accomplish with the film and for what kind of public it is intended. If the subject is a complicated technical one it will be necessary for the director to consult at some length with experts. In the case of educational and teaching films this will always be necessary. If possible, a reasonable interval should be set aside for the director's investigation before it is finally decided to make the film. If and when the director has decided to undertake the work he should inform the promoters of his decision and of the manner in which he intends to treat the subject. It is now

From THE RETURN OF NATHAN BECKER by Sphiss (Arcos Ltd.) The first talking picture to be made in Yiddish

Rich peasants in Eisenstein's THE GENERAL LINE : an instance of prejudice in direction which serves the purpose of the film

generally recognized that the final film treatment of any subject should be composed by the director himself. A rough outline of this treatment should be supplied by the director when he decides to undertake the work. The promoters should give this rough outline, containing the director's general attitude to the subject, their most careful attention. If there are points on which they definitely disagree with the director, objection should be made at once before the film is started.

If these preliminary matters have been satisfactorily settled, the making of the film will begin upon a solid basis of *understanding* between promoters and director. Big differences of opinion will have been smoothed away and once the film has been started the promoters should realise that interference with the director when he is actually at work cannot possibly have any good results. The director should be left alone with his material and his technicians until he is ready with a " rough cut " of the film. The promoters should *not* ask to see the " rushes "as soon as they come from the printers, no matter how curious they may be, for they will very likely misjudge the various sequences in their ' uncut form ' and become somewhat panic-stricken by what seem to them to be very inferior results. Indeed the interference of the promoters or any other persons who are not technicians during the actual making of the film will probably result in absolute chaos. Good films are not made under such conditions. No director would object to competent constructive criticism of his work even when he is in the midst of it, but competent criticism can only come from other directors who have experienced similar difficulties.

While the director is making the film, he naturally expects to be allowed the greatest possible degree of freedom within the prescribed financial limits. It must be remembered that the essential work of the director is that which he does on the set and in the cutting room. His gifts, if he has any, show themselves in moments of inspiration and in this respect the director must be considered as an artist.

The process of film making is a process of creation as well as a process of representation. The completed film stands or falls by its ability to exist by itself. If it lives, even in places, it can hold attention, and if it holds attention, it cannot be considered to have failed.

Promoters must understand that although the

work of a director may always be competent it may only be alive at intervals. The work of any director cannot be judged over one or two single reel pictures, for instance, although indications of worth will certainly be apparent. Good and bad will always be inextricably mixed in the work of every director, and it is only on an average extending over many productions that an estimate of the general work of a director can be formed.

In the making of the film the director must bear in mind the *purpose* for which the film is intended. All his art and his craft should be concentrated on the fulfilment of that purpose. If he believes in it, if the subject arouses his enthusiasm, the chances are that he will make a better, a more vital film, than if he is indifferent. Enthusiasm is essential to the director, but it must be controlled enthusiasm ; it must be based upon head as well as heart. This control of enthusiasm is particularly important in any film dealing with documentary facts. It is possible for an over enthusiastic director to convey a personal prejudice in his work without actually falsifying any one particular aspect of the subject. For the director's work is largely a work of selection, and if by any chance the director is over-sensitive to certain aspects of a subject his film will be distorted. Distortion is a method in art and it may, indeed must be used in every film. *Temporal* distortion, for instance, is present in all cinema. But it is perfectly possible to present an essential truth using distortion simply as an instrument. The director, as an artist, must try to serve the purpose of the film by every means in his power, but he must avoid confusing the means with the end. Personality is essential in a director, but he must be careful to make films about the subject and only incidentally about himself.

In the process of investigation, before the film is made, the director should expect to listen more than he talks. At that time he is virtually an apprentice. He is learning facts in order to be able to apply his knowledge and experience to them. Once the film has been started, however, he is on his own ground and he expects to be listened to and served by all those connected with the production. He does not expect to have to haggle over ' stock ' nor to argue about small expenses which may bring the total cost of the film slightly over the estimate.

Once the director has finished a rough cut of the film according to his treatment the promoters should see it and give their opinion on it. At this point the director must again be ready to listen. His work in a semi-finished state must stand up to the criticism of the promoters. If the director has departed considerably from his treatment he must be prepared to justify this departure and he must not resent the fact that his film is criticised by people who know little or nothing about film matters. Films are made to produce certain reactions on the public for which they are intended. It is upon their ability to produce these reactions that the promoters will judge them. The judgment of the " conoscenti " is quite a different matter.

Professional film criticism and the criticism of those within the industry itself is in such an unformed state that the very greatest divergence of opinion is always noticeable. Among the general public the ability to criticise films with any real knowledge scarcely exists. The promoters of the film should therefore confine their criticism of the rough cut to a criticism of its effect upon themselves. It is the inclination of most persons who know nothing of cinema technique to pick out small details for criticism. This is usually because they feel that there is something very wrong but they are utterly unable to say what it is. Here again the director must apply his knowledge of psychology and his intuition in order to find out where his mistakes lie. Actually he may find that no outside opinion is of much help to him. Too many opinions, and erratic, unconsidered opinions only confuse the director who must at this point in the existence of the film maintain a very clear head. Unfortunately, most films are under-scheduled as regards time, so that at this final moment, when the director has some of his most irritating and difficult work to do, he is generally pressed to produce a final cut of the film in a big hurry.

Literally thousands of films must have been spoilt in these last minute rushes. There are a few people, of course, who prefer to work in an atmosphere of friction and hurry which induces in them a kind of intoxication, but they are exceptional, and promoters must realize the dangers of last minute pressure. It is true that the original negative is always available. It can be reprinted and re-cut, but the danger lies in the fact that the director can be forced to see so much of his film that he will develop a blind spot for it. This may happen very easily and if it does, the chances are that the integral quality of the work will be lost. The final version may in the end be cut by another person with more or less of success.

What I have said of the relationship between promoter and director applies to all kinds of film work, but in particular it applies in the making of serious educational, teaching and instructional films which have a definite purpose in view. Understanding between the recognized authorities in the subject under treatment and the director is not only helpful but essential in the production of these films. It is difficult to define the purpose of an educational film too precisely, and it is very easy to render the film ineffective through lack of definite purpose. The financial element in the production of serious instructional films is fortunately not likely to cause friction between director and experts. The friction, if any, may occur between the promoters and the experts, for the choice of subjects must to a great extent rest with the latter. In any case, once the subjects are decided upon and finance arranged the path of the director is open. " Purposeful Direction " should be his key word and all his abilities should be directed towards that end. Only in this way can the cinema, which is a great and flexible instrument, be adapted to the needs of education and culture.

RECORDS OF THE QUARTER

By T. L. MacDonald

THIRTY-TWO THOUSAND gramophone records were on sale in France last year. That is the first striking fact brought out by the first national combined gramophone catalogue ever compiled, the *Répertoire Phonographique* (obtainable from the Office Generale de la Musique, rue de Madrid, 15, Paris, VIIIe). The catalogues of thirty-two makers are included. Naturally a vast amount is ephemeral ; the mass which is not is notable ; an example of education interest is the fifteen sets (eight different companies) devoted to teaching English. A supplement for 1932 contains some thousand entries more. Monthly supplements appear in the magazine *Machines Parlantes et Radio*. There is so far no British equivalent. The best substitute is the annual index of *The Gramophone*. There are now so many special issues that an answer to the most frequent question of all : " Has it been recorded ? " involves the expenditure of a good deal of time even where the various catalogues and supplements are available. The most valuable aid in English is the *Encyclopedia of the World's Best Recorded Music* prepared by The Gramophone Shop, New York, and obtainable from the London specialist record dealers. But the current edition is two years out of date. Naturally no company or group will give publicity to the products of rivals ; the valuable H.M.V.-Columbia educational lists, and the well-arranged *Kultur und Schallplatte* of the Lindstrom A.G., Berlin W.8, are extremely useful within their limits. A scheme for the most complete reference catalogue possible is announced by the Public Library, New York. This will eventually include in card index form every record ever traced, except the most ephemeral types. Is it too much to hope that some British institution will co-operate and make a copy of the index available for enquiries ?

Towards a long playing record

The playing time of standard records is appreciably longer than it was only a few years ago. A number of Polydors play for about five minutes. A recent German Odeon is advertised to last six. Meantime, however, there have been extensive experiments, chiefly in U.S.A., with really long duration records, nine to fifteen minutes, which have been offered to the public for about a year ; they play at around 35 instead of 80 turns per minute ; and while both records and playing mechanisms were to start with unsatisfactory, great progress seems to have been made in recent months. The British companies have, probably wisely, abstained from introducing the novelty during this experimental period. If improvement continues, one trusts that the matter will be considered ; for many purposes the value of uninterrupted recording will be great, though for others the present length is probably more suitable. Both Victor and Columbia (U.S.A.) are now using new materials for their discs, the former a slightly flexible composition of a brownish colour, the latter one named " Royal Blue " from its tint. Meantime a French company, *Le Ruban Sonore*, is announcing a range of machines for reproduction from narrow continuous film—" six hours uninterrupted listening" —but reports indicate that experiment will be required before results rivalling disc records are obtained.

In their recent announcements the Victor company indicate the more important records in preparation ; this innovation might with advantage be adopted over here.

Issues for Connoisseurs

The H.M.V. Connoisseur catalogue is simply a means of drawing attention to records which could not be issued to dealers in the ordinary way. And a large proportion of musical recordings of interest to teachers now appear under this section ; the catalogue may be obtained and the records ordered through dealers. The works on which I am able to comment represent only a small fraction of the list, ranging through all genres and musical history. And the richness of the field must be further illustrated by the brevity of possible comments ; this winter's records would by themselves provide material for a complete course in musical appreciation.

I place very high the recording of a MOZART VIOLIN CONCERTO, NO. 7 IN D MAJOR, by Menuhin with his teacher Enesco conducting—especially for the sheer sympathy of the interpretation ; this is the long-lost concerto which Enesco has made his own—the cadenzas are his : thoroughly recommended for educational libraries. The odd side has a beautifully played BACH ANDANTE for unaccompanied violin. (DB 1735-8). Then there are four movements from the MOZART SERENADE No. 10 for thirteen wind instruments ; a more unusual and quite light work out of which Dr. Blech draws about all there is. (DB 4401-2). A very valuable recording from the historical point of view is a CONCERTO OF PAGANINI, his First and the first to be recorded, in which the musical thought is slight and Szentgyorgyi's playing everything, as presumably was the case with the composer (C 2457-8). Another record which may be placed in its historical position, or may simply be enjoyed, is a suite arranged from Scarlatti, THE GOOD-HUMOURED LADIES (C. 2272). The album of CHAUSSON'S D MAJOR CONCERTO—violin, Thibaud ; piano, Cortot ; and string quartet —deserves a longer notice than I can give here ; the work is one of the finest produced by the immediate school of Franck, whose influence is very apparent ; there is a fill-up, the FAURÈ BERCEUSE (Thibaud, Cortot). The recording of this set requires no

reservations (DB 1649-53). The importance of Ethel Bartlett and Rae Robertson's recording of the Saint-Saens VARIATIONS ON A THEME OF BEETHOVEN is slight ; it will probably be considered mainly for the delightful competence of the performers (C 2483-4). Last in the present batch come some more controversial works ; the issue of the Victor album of Skryabin's POEM OF ECSTASY and PROMETHEUS (without album on this side ; why ?) allows some study of this composer's theories. The chromaticism, the mystic chord, and all the rest of it seem to the writer to have dated very quickly ; and as for the mystical meanings, he is inclined to feel that they can be taken a little too seriously. Stokowski's reading was just a little surprising at a first hearing ; great care has evidently been taken to get the depth of the recording just right ; a set for the student (DB 1706-9). Prokofieff's suite LE PAS D'ACIER is provokingly characteristic ; for some reason three of the eleven scenes are omitted ; the work is however not the most suitable as a sample of this composer's methods (DB 1680-1).

Columbia caters for the Connoisseur

Columbia's special issues are made on a different plan ; a short list is announced with each monthly supplement ; these records are also not stocked by dealers, and must be ordered specially. No one interested need hesitate about the first big issue so made, Richard Strauss' DON QUIXOTE ; this certainly will rank as one of the winter's peak issues. Nothing is over-stressed and the meditative passages are beautifully interpreted (Sir Thomas Beecham, Philharmonic S.O. of New York).

The B.B.C. Orchestra

The advent of the B.B.C. symphony orchestra deserves all the pomp of H.M.V.'s scarlet labels. The choice of the BEETHOVEN EIGHT—(DB 1764-6) as first major work is really appropriate. The interpretation is sound and solid and British ; a comparison with the recent Vienna and Boston recordings of Beethoven symphonies leaves a feeling of satisfaction with the place the big new orchestra is taking. About the CHOPIN FUNERAL MARCH orchestrated by Elgar (DB 1722) one is not quite so certain ; but Chopin orchestrated is always doubtful. Everyone is thoroughly enjoying himself in the HANSEL AND GRETEL OVERTURE on DB 1758 ; the thoughtful undercurrent comes much nearer the surface than usual. A safe recommendation.

Recommended Orchestral Works

The outstanding orchestral recording of the early spring is surely Col. LX 191 : SIEGFRIED'S JOURNEY TO THE RHINE (Bruno Walter conducting the British Symphony orchestra). The effect of depth and the clarity of individual instruments are remarkable even on an inferior machine. (These comments are based throughout on tests with a fairly old table machine as well as modern reproducers.) Col. LX 180, PRELUDE, ACT 3, DIE MEISTERSINGER (same combination) is hardly inferior. I have also LX 179 ; Mengelberg showing up the POET AND PEASANT OVERTURE ; if we must have Suppé, why not something else ? The H.M.V. recording of Elgar's overture IN THE SOUTH with the composer conducting, DB 1665-7 with BAVARIAN DANCE No. 3 on the last side, provides a standard reading, but I find it difficult to arouse any enthusiasm about this work ; it is not one of those on which Elgar's undoubted permanence will be founded. There are two records of selections from the Russians, in which Albert Coates conducts the L.S.O. with his accustomed fire ; I prefer DB 1683, the POLOVTSI MARCH FROM PRINCE IGOR and a little folk-theme, DOUBINOUSHKA, arranged by Rimsky-Korsakov. The two sides of DB 1698 are both from Rimsky : the STORM MUSIC from IVAN THE TERRIBLE and the DANCE OF THE TUMBLERS from THE SNOW-MAIDEN ; all are safe investments.

Vocal : The Return of Caruso

All the world knows by now how the voice of Caruso has been wedded to a new orchestral accompaniment ; what is relevant comment is the artistic sense with which the job has been carried out ; and any qualms as to the result were quickly dispelled by the first record, DB 1802, combining in VESTI LA GIUBBA and M'APPARI two characteristic styles. The second record, DA 1303 (10 in.) joins the ever-popular LA DONNA E MOBILE and the Neapolitan O SOLE MIO. A record sale is an easy prediction. The first British issue of Ria Ginster (soprano) includes two Mozart arias, VOI CHE SAPETE and the great MARTERN ALLER ARTEN from Il Seraglio. The production is beautiful over most of the register (DB 1832). In DB 4400, a very competent German cast, including the rapidly rising Marcel Wittrisch, give a brilliant rendering of the ARRIVAL SCENE from Lohengrin.

Instrumental

The winter's pianoforte records comprise a range of the best-known performers, not always in correspondingly important music. Music of the new records show the recent improvements in the recording of the instrument. Harold Samuel plays a BACH PARTITA on DX 427-8 and Irene Scharrer a CHOPIN SCHERZO on DX 433, while teachers may be most interested in the record, from his own compositions, by the famous teacher Tobias Matthay, DX 444. Solomon contributes only the RAKOCZY MARCH and the A MAJOR POLONAISE of Chopin on DX 441. The most valuable H.M.V. contribution is, I think, Edwin Fischer's HANDEL CHACONNE, DA 4401, which strictly should have been mentioned under the Connoisseur Catalogue. But Paderewski's playing of the Liszt paraphrase of the SPINNING CHORUS from the Flying Dutchman is naturally on the highest level ; one would only ask for something more significant (DA 1253). Mark Hambourg contents himself with LIEBESTRAUM No. 3 and the CHOPIN NOCTURNE ; Niedzielski enjoys himself in yet another BLUE DANUBE transcription. The interest which attaches to the posthumous de Pachmann record is not confined to the sentimental interest of his interspersed comments on one side.

MUSIC LESSONS BY GRAMOPHONE (III)

By J. T. Bavin

In the third article of his series Major Bavin deals with the use of the gramophone in the teaching of the content of music generally, and of particular compositions :—rhythm, tune, tone and character.

A MUSICAL education demands an appreciation of everything that is to be found in music, i.e., the content of music. The content is made of many and varied members, which, when considered as a whole, may have an appearance of great complexity, but when taken alone each member in itself proves to be a simple thing. But although the attention is focussed at first upon one special thing we shall find that we cannot help others intruding upon our ears, and this will prevent monotony and will gradually make us aware of more than one particular point—we shall be perceiving more and more of the content.

Let us make a start with, say, Rhythm—the swing of the music. An easy beginning is made with marches (of which some excellent records are made). The swing of the tune is felt ; the impulse to movement. Let this be contrasted with dance tunes. (I am speaking now of music, not of rhythmical noises made by instruments and so-called vocalists). Let the movement of the two be contrasted, and then use the old French time names to give the patter of the rhythm :

Baa baa black sheep have you any wool
TAA TAA TAA TAA TA-TE TA-TE TAA-AA

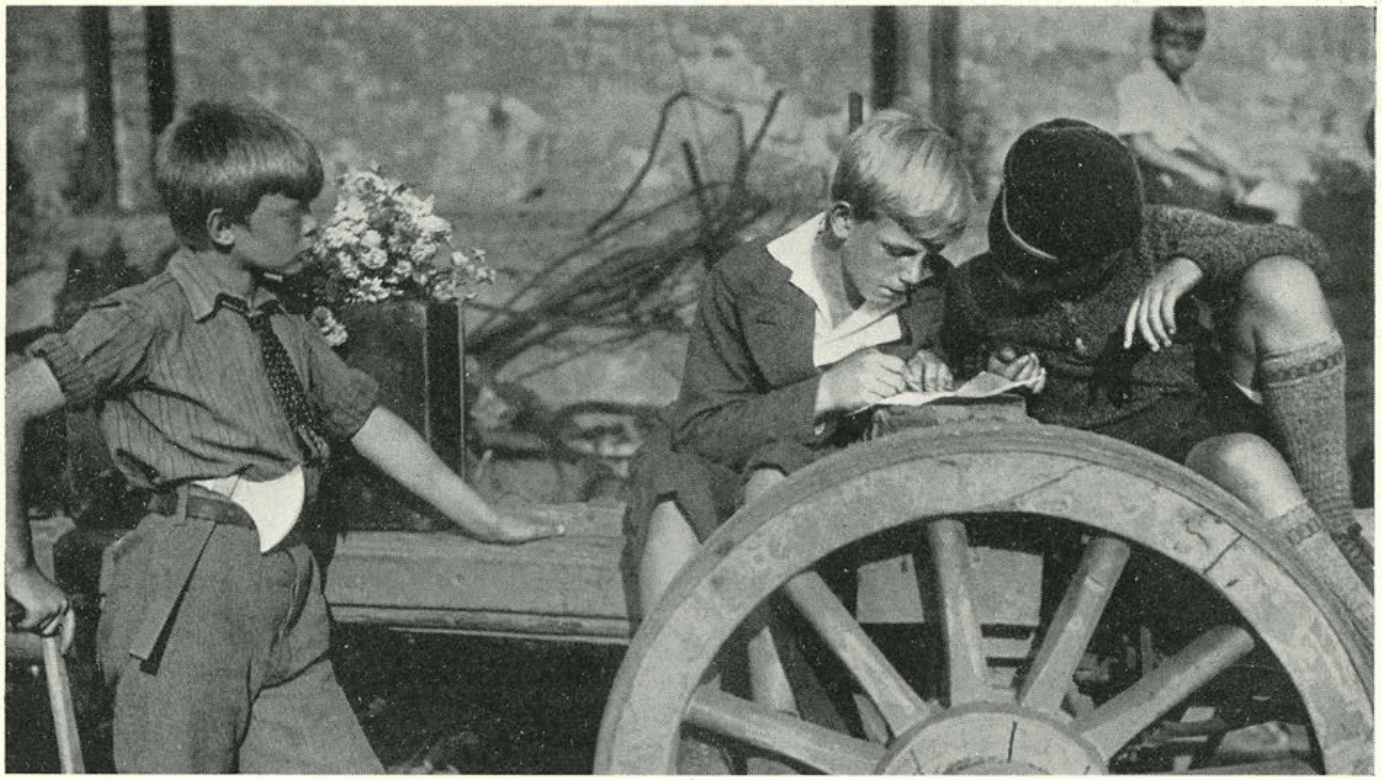
—and thus the feeling for rhythm will be nurtured. Melodies of various kinds, and slow movements from great works are all available on records for this purpose. Syncopated rhythms can be introduced by such music as the Boccherini Minuet, Brahms' Hungarian Dances, " Every Valley " (Messiah), and so forth. For listening to two rhythms at the same time, such records as the slow movements from Beethoven's Seventh and Eighth Symphonies, and many Handel choruses (" For unto us " ; " And with His stripes " ; " Hallelujah ") will all be useful.

Although much repetition will be necessary in doing this work it can be prevented from becoming monotonous by varying the tunes as much as possible —at first, by not playing the record right through, only as much of it as will illustrate our point. Taking extracts in this way has its advantages, especially in the case of longer works, in that it gives a feeling of familiarity when we come to hear them as a whole.

Tune. For those with little sense of tune the gramophone can be advantageously used to quicken the ear and remedy the defect. Generally a want of tune sense is due to the lack of opportunity for the ear to be trained—its contact with these has been a rare rather than a frequent experience. The remedy is to make it a common experience. Simple little tunes must be used at first, with nothing but the tune to attract the attention—nursery rhymes, " Long, long ago," and such like—nothing more complex. The pace of the tunes too must not be too fast at the beginning, so that the ear may have time to grasp each sound. And a few tunes played over and over again will be better than a great variety. They should be heard, not as a listening exercise, a lesson, but at any odd time—with a child, music to accompany his play: the gramophone should be made an accessory to life, and not the stern schoolmaster of the neglected ear. Indeed, it is better not to make such people more conscious of their deficiency than can be avoided, the object being first to gain an entrance into the subconscious mind. One such little one who apparently had no sense of tune was heard, after two or three months of a gramophone in his nursery, to be singing " Long, long ago." But a thoughtless remark to the effect that it was so nice to hear him singing drove him back into himself with the reply " I can't sing ; I'm not musical "—which he had heard said about himself. For a long time no notice was taken of further efforts, but at last when some of his little tunes were played at a piano and sung he began to make his way to the instrument and join in them. Gradually he became conscious that he *could* sing, and some songs before going to bed became a regular thing. But for the gramophone that boy would have become one more in the army of those who " have no ear for music."

Tone. In the matter of tone the gramophone should first be used to show contrasts ; the bigger the contrast the better the start. Different kinds of instruments, different voices, first contrasting a man and a woman singing, and after that the different ranges of voices of each. In this way all kinds of tone and all shades may become familiar, and in listening to it many other things will enter into our consciousness. Such knowledge will make it easier for us to produce various kinds of tone, for the mind will know at what it is aiming. A school singing-class, for example, is always handicapped by having its tone patterns made by an adult. However well they may be done the very fact that the adult voice is different from theirs hinders the class right from the start. But let them hear a gramophone record made by boys and girls like themselves, and immediately they become aware that here is something that they can successfully imitate.

With regard to instrumental tone perhaps a hint is necessary as to the use of records showing the instruments of the orchestra. These should not be played straight through, but regarded as belonging to the reference library ; i.e., they should be used to illustrate a particular instrument when occasion calls for it, or to contrast the voices of any two. In this way the various tones sink into one's consciousness and become familiar through practical use. To the ordinary person this is infinitely more important than that he should be able to stick labels on them—to be able to see all the shades of colouring is of more value than knowing their names.



From EMIL UND DIE DETEKTIVE: "The best children's picture ever made." Flying Stag, Emil, and the Professor. Ufa-Stapendhorst film, directed by Gerhard Lamprecht (Film Society)

FILMS OF THE QUARTER

By C. A. Lejeune

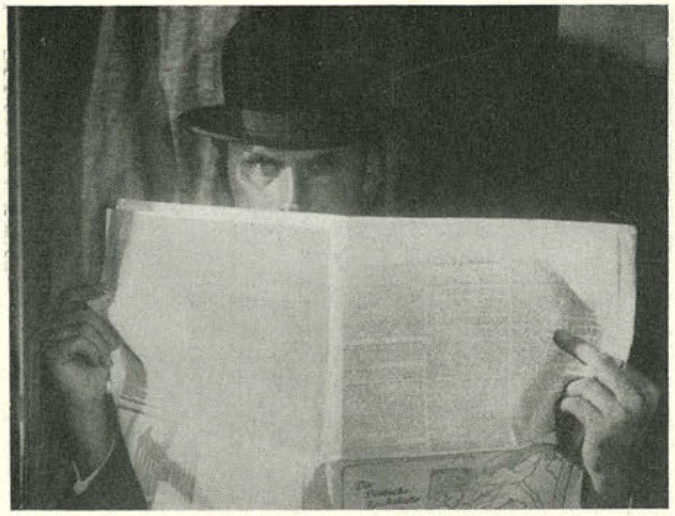
ANYONE who wants a text for a sociological discussion can find an excellent one in the films of the quarter that has just finished. We are going through one of the most critical periods that the motion picture industry has ever had to face—more critical than the war years, more critical even than the days immediately following the advent of the talkies.

For twenty-five years the American film trade has monopolised the entertainment of the world. The American film has gone everywhere, influenced fashion, trade and thought in every country. "Motion pictures" have been synonymous with "American motion pictures," and we have been perfectly prepared to accept the American idea without questioning as the inevitable material of screen entertainment.

But within the last few years audiences have changed, and that change is displayed more sharply every day. The modern world temper has a new concern with the gravities of life. Every country and every individual in that country has his own problems, and they are practical ones of wages and taxes, employment and rent. Broadcasting has done a great deal to bring the practical issues of life into millions of homes; it has made people think more, read their newspapers with more understanding, feel more forcibly the problems of other nations. The habit of thought has increased, and is inevitably reflected in our choice of entertainment.

The film producers of Hollywood, working comfortably along the lines that have always brought them prosperity, suddenly find themselves making pictures for an audience that no longer exists. Their foreign market in particular is slipping away from them, and at this time of internal depression a foreign market is essential. The novelty of dialogue in pictures has worn off. It isn't enough that films can talk. It suddenly begins to matter how they talk and what they talk about, and Hollywood is finding that to give satisfaction on either of these counts means a complete reorganisation of the industry.

America should have realised five years ago, when talking pictures began to be popular, that about 80 per cent. of the English-speaking world speaks "straight" English, and only 20 per cent. speaks American. She is beginning to realise it now, just as she is beginning to realise that the love-story of the Broadway "hoofer" or the Harvard freshman hasn't got a universal appeal. America is going international as fast as she can, looking round for "foreign" subjects for films, eliminating the broadest American speech, training her actors to acquire a kind of cosmopolitan accent and pose. In particular America has her eye on England.



The Villain in EMIL UND DIE DETEKTIVE : Fritz Rasp

She is turning out English subjects, with English speaking casts, as fast as she can lay hands on them. She is buying English novels and plays, and clinging, even in these days of acute unemployment, to her English actors. She is taking immense trouble over detail, trying, for the first time, to make English pictures that will give an impression of authenticity without losing their cosmopolitan appeal. The schooling of a new star like Diana Wynyard, and the production of a grand patriotic picture like CAVALCADE, is the direct justification of such a policy.

But the cultivation of this new internationalism takes time. The American film industry, already behind schedule and crippled by financial troubles, cannot respond quickly enough to the new demand. This is Britain's opportunity—the first real opportunity we have ever had—to jump into the world market. For the first time not only England, but the Dominions and Colonies, and America herself, want English films. And we are, financially, in a position to provide them.

As I see it, the position at the moment is a straight race for a world market between England and America. The other European producing countries are minor factors. Germany may make an occasional delightful film like EMIL AND THE DETECTIVES, France may continue the Clair series with LE 14 JUILLET, Czechoslovakia may try to make us " Czech-film-conscious " with films like EKSTASE and PRED MATURITOU, but only England is at the moment in a position to challenge the American world monopoly. We have made a good start in straight technical drama by following up ROME EXPRESS with THE GOOD COMPANIONS, and in comedy by succeeding JACK'S THE BOY with SOLDIERS OF THE KING. We have excellent equipment, first-rate technicians, sound character-actors, grand native resources, and any amount of goodwill. But we shall have to work quickly if we are to establish our product before America has recovered from her set-back. We have got about four years of respite. By the end of that time, or even sooner, the American industry is likely to be fully reorganised, and if we are not established by then we shall have lost our chance for good.

FILMS YOU MUST SEE

CAVALCADE. An entirely British expression of Noel Coward's play, made in Hollywood by a British cast and technical staff. Outstanding screen entertainment.

THE GOOD COMPANIONS. J. B. Priestley's novel translated to the screen with sympathy and selection, slowly but surely directed by Victor Saville, and beautifully played by Edmund Gwenn and Jessie Matthews. The first real example of the English picaresque on the screen.

EMIL AND THE DETECTIVES. The best children's picture ever made, which will be understood everywhere in spite of its German dialogue. This is a film for the whole family.

SOLDIERS OF THE KING. A personal triumph for Cicely Courtneidge in a light variety entertainment. Story not too good, but showmanship excellent.

LE 14 JUILLET. Rene Clair's return to his " Sous les toits de Paris " mood. Charming, witty, sentimental, with a little too much French dialogue.

MR. ROBINSON CRUSOE. Douglas Fairbanks provides a new version of the old story that all the youngsters will like.

IF I HAD A MILLION. An American symposium, by a number of directors and story-writers, in varied mood and quality. Ernst Lubitsch and Charles Laughton together contribute the gem of the show

THE CONQUERORS. A Cimarron of American. banking, which provides the mass of the people with a number of lucid, if rather naive ideas. Excellent character work from Guy Kibbee and Edna May Oliver, as a couple of western pioneers.

THE WHITE FLAME. A German study of ski-ing, which is so lovely to look at that you forgive the banal story and amateur playing. Interesting slow-motion work of professional ski-running.

Other Films to See

KADETTEN (German), ENDURANCE (British), AIRMAIL, A BILL OF DIVORCEMENT, EMPLOYEES ENTRANCE, THE UNDER COVER MAN, 20,000 YEARS IN SING-SING, I AM A FUGITIVE FROM A CHAIN GANG (all American). C.A.L.

VOCATIONAL TRAINING BY FILM

A particularly interesting experiment in the vocational training of boys and girls of school leaving age is being carried out at Willesden under the supervision of Mr. J. Wale Smith, the Executive Officer of the local Juvenile Employment Bureau. On April 5th members of the Willesden Education Committee and other educational authorities attended a demonstration of films to be shown to children on leaving the council schools, as part of the advisory service of the Bureau. The demonstration included short " occupational " films from industrial firms, showing engineering, printing, confectionery, laundry work, coachbuilding and other trades ; THE CLIMBER, a film emphasising the importance of punctuality, cleanliness and tidiness ; and SUCCESS, which has been specially made to encourage attendance at the Polytechnics and evening classes in this district.

A point of interest in connection with SUCCESS is that this film, which is an extremely effective piece of propaganda, was taken with a 16 mm. camera by professional producers : Steuart Films Ltd., who specialise in documentary films made on sub-standard stock, and are thus able to keep the cost of production down to a minimum.

THE NON-FICTION FILM

A LIST OF CURRENT AND FORTHCOMING RELEASES OF DOCUMENTARY INTEREST

In both method of production and distribution, non-fiction cinema may perhaps be still in its early stage of development, but there are nevertheless plentiful indications that its problems are being tackled with serious intentions. Numerous efforts are being made to establish a type of semi-instructional, semi-entertainment film. Certain attempts are well in hand for thrashing out the problem of the teaching film and the classroom picture. Other units are concentrating on the making of what may be broadly termed "non-fiction" films, while frank made-to-measure advertising pictures continue their sometimes naive, sometimes subtle career. In view of this general activity, it is felt that SIGHT AND SOUND might well serve a useful purpose by publishing each quarter a survey of such films. The list cannot pretend to be exhaustive, but it will perhaps give some idea of what films have recently been made or are in course of production and why. In addition, one or more films produced during the past quarter will be selected for detailed review.

KING'S ENGLISH. British Instructional Films Ltd. Distributed by Pathé. Directed by Mary Field. Camera: Jack Parker. 2,312 feet. Certificate U.

Strictly speaking, the theatre distribution for which this film is primarily intended precludes it from the non-theatrical field. On the other hand, it is understood that upon completion of its general release the picture will be made available for exhibition within the non-theatrical market and for this reason alone, apart from its obvious experimental value, it justifies our attention.

More than one aim would appear to lie behind the construction of this film, which, when expressed with a generous quota of 'entertainment value,' may perhaps account for the somewhat confused impression conveyed by the picture as a whole. A duologue between a Welshman (to all intents English) and a Frenchman, played respectively by Mr. Lloyd James and Monsieur Stéphan, concerning the different rhythmic constructions of language and the need for standardisation of speech habits suffices to open and close the main argument. In support of this we are shown a series of scenes which would seem to indicate that the printed word has at the present time certain advantages over the broadcast talk for the transmission of news. For material expressive of this argument, Miss Field has wisely chosen a news-item of acknowledged general appeal—not the leg-theory as one might easily suppose, but Sir Malcolm Campbell raising the world's speed record on land at Daytona. Introduced to the event by means of the radio, we witness the speed effort accomplished and then follow the dissemination of the news to the people of the British Isles by watching the making-up, putting-to-bed and distribution of the *Daily Mail*, and finally its headline being read aloud by representative members of the public in a variety of dialects in numerous towns and villages. For conclusion, we return to our talkative friends and Mr. Lloyd James produces a lucid explanation whereby Monsieur Stéphan can at last converse with a Cockney newsboy to their mutual understanding.

If any comparison between the respective merits of radio and press is intended the method adopted in KING'S ENGLISH is open to argument, for disregarding the instructional merits of the spoken and printed word such a comparison must clearly be conditioned by the temporal nature of the news-item in question. We might equally well have been shown representative listeners to a news-item included in the last general news bulletin which had not appeared in the latest editions of the evening papers, or we might have 'participated' in the Boat Race or the Derby and have learned directly the result of our fortunes.

But taking into consideration the fact that for commercial purposes this film had need to be 'entertaining' (whatever that may mean) as well as instructional, Miss Field has grappled bravely with her problem, and if the London audience can be taken as typical she has succeeded at any rate in producing the first of these ingredients. The pictorial material of the interior of Broadcasting House, the transmission station at Brookman's Park, and the printing and despatch of the *Daily Mail* are all that any director could desire. The strict student of naturalism may perhaps take exception to the series of tableaux invented to suggest different localities, for while considerable care had obviously been taken over the choice of types, the background environment did not always carry conviction. I wonder, for example, how American audiences would react to this English portrayal of an American newspaper man? With regard to the technical editing, the film as publicly presented displayed signs of having been shortened, and it is therefore perhaps unjust to criticise this aspect of its construction. A word of praise is merited by the interior photography of Jack Parker which must have been undertaken in difficult circumstances.

"Rewinder"

NATURAL HISTORY

THE SWALLOW TAIL BUTTERFLY. Visual Education Ltd.

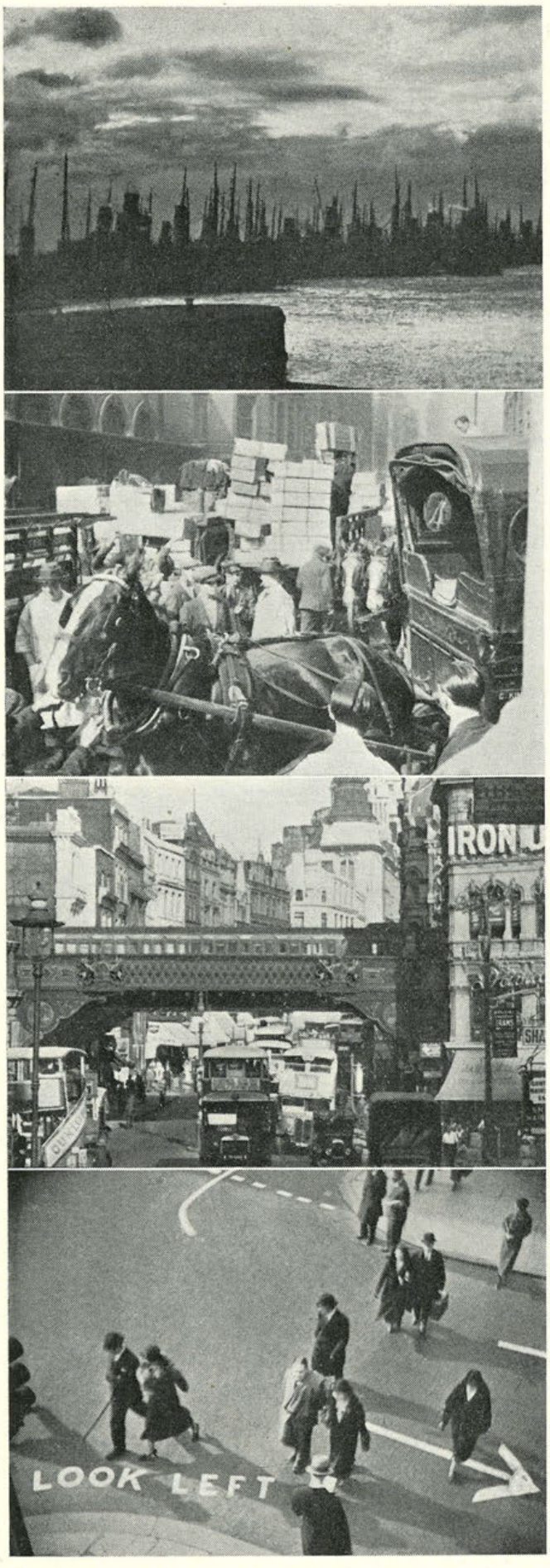
Direction and photography, Captain Geoffrey de Haviland. 35 mm. One reel. Commentary and music specially composed by Eric Spear. Sound-on-film version only available. Distributed to theatres by Zenith Films and Entertainments. Life cycle of the swallow-tail butterfly.

THE HOME OF THE WASP. Visual Education Ltd.

Edited by the late Sir J. Arthur Thompson. One reel, 35 mm. Sound (commentary) or silent versions available. Life of a wasp hive from the laying of the first eggs by the Queen to the end of the community at the approach of winter.

THE WOODWASP. British Instructional Films Ltd.

One reel, sound (commentary) or silent, 35 mm. or 16 mm. Photographed under the supervision of Dr. Neil Chrystal of the Imperial Forestry Institute, Oxford. Depradations of the woodwasp in timber, and counteraction by the parasite Rhyssa.



ENGLAND (Doering Filmwerke, Hannover)

THE NEWT. British Instructional Films Ltd.
One reel, sound (commentary) or silent, 35 mm. or 16 mm. Edited in collaboration with the London Teachers Association. Text of commentary available.*

THE MIGHTY WORLD. Wardour Films Ltd.
American. Standard 2,200 ft., commentary. Produced in collaboration with Dr. Raymond Ditmars and the American Museum of Natural History. The sequence of events leading up to the formation of the earth and the birth of animal matter ; cell life and the evolution of fish to mammals.

THE LIFE OF A PLANT. British Instructional Films Ltd.
One reel, sound (commentary) or silent, 35 mm. or 16 mm. Edited in collaboration with the London Teachers Association. Text of commentary available. Life cycle of nasturtium plant.*

THE CHANGING YEAR. British Instructional Films Ltd.
Directed by Mary Field. Standard, 2,860 ft. Sound. The four seasons of the year in England : country life from winter to harvest.

GEOGRAPHY AND TRAVEL

ENGLAND. Doering Filmwerke, Hannover.
Directed by Dr. Wilhelm Weber and August Koch ; photography by A. Lutz. 7,000 ft. (approx.) ; standard, sound (commentary and music). Produced with the co-operation of the Travel and Industrial Development Association of Great Britain and Ireland and the Empire Marketing Board Film Department. Comprehensive survey of English towns, countryside and industries, from the German point of view ; special interest shown in traffic regulations and the English policeman in large towns. Good photography (taken in summer) helped out by diagrams. Made for German audiences ; shown in single reels in this country it should meet with success.

KAMET CONQUERED. F. S. Smythe, c/o Messrs. Christie & Moore, Ltd., 222 Strand, W.C.2.
Directed and photographed by F. S. Smythe. The film of the conquest of Mount Kamet in the Himalayas : one of the outstanding exploration films of 1932.

EXCELSIOR. Ideal Films Ltd.
Directed and photographed by F. S. Smythe, *Times* special correspondent to the expedition. Commentary. The attempt on the Himalayan peak Kangchenjunga.

NORTHERN LIGHTS. Albion Film Renters Syndicate.
Photographed by Flight Lieutenant Cousins ; spoken commentary by H. J. Farrar. Standard, 3268 ft.
Courtauld expedition to the Arctic : fine photography.

MOR VRAN. Film Society.
Directed by Jean Epstein. Standard, silent. An impression of life on one of the lonely islands off the Breton coast ; the fisher folk and the continual dangers of the sea.

POLAR PERILS. Gaumont Co., Ltd.
Directed by Captain Kleinschmidt. Standard ; sound. 5,562 ft. Life in the Arctic circle : fine scenes of walrus hunt. Mrs. Kleinschmidt was the first white woman to hunt polar bears and walrus in these regions.

DANGERS OF THE ARCTIC. Pathé Pictures Ltd.
Directed by Earl Rossman, with spoken commentary and natural sound. Standard, 4,500 ft. The film of the Earl Rossman Expedition in Arctic Alaska. Sealing and whaling ; rounding up caribou in ice corrals, 100 miles north of the tree line.

BRING 'EM BACK ALIVE. Radio Films Ltd.
Directed by Frank Buck. Standard, 5,544 ft. Commentary by Frank Buck and natural sound. Jungle film, showing the capture of big game in Malay.

CONGORILLA. Fox Films Ltd.
Direction and photography by Martin Johnson. Standard ; commentary. Two versions : 6,251 ft. and 7,659 ft. Mr. and Mrs. Martin Johnson, film pygmies and big game in Africa.

*Viewed and approved for the Commission of Educational and Cultural Films.

MARVELS OF THE AMAZON. Associated Producers and Distributing Co., Ltd.
Commentary by Griffith Humphreys ; music by Horace Sheppard. 4,000 ft., standard. Animal and plant life on the banks of Amazon.

WILD WOMEN OF BORNEO. Beacon Films Ltd.
Directed by Charles Diltz, commentary by Gordon Roberts. Standard, 4,606 ft. The journey from Mexico to Borneo, via Singapore. Native ritual and customs, including ordeal by fire.

SILVERTIP. Butchers' Film Service Ltd.
Directed by Harper Cory, F.C.G.S. Standard, 4,375 ft. Commentary. The life of a grizzly bear in the Canadian Rockies.

WITH WILLIAMSON BENEATH THE SEA. P.D.C., Ltd.
Directed by J. E. Williamson with spoken commentary. Standard, 5,177 ft. The ocean bed off the Pacific Coast of South America. Capture of man-eating sharks and battles with a giant octopus.

THRO' CHINA TO JAPAN. Missionary Film Committee.
Directed by T. H. Baxter, F.R.G.S. Standard, post synchronised commentary, or silent. Text of commentary available. Social and religious life in China and Japan with special reference to work of English and Scottish Missionary Societies. See SIGHT AND SOUND Vol. 1, page 76.

A MEDITERRANEAN ISLAND. British Instructional Film Ltd.
One reel, 35 mm. or 16 mm. Sound on disc commentary. Edited in collaboration with J. Fairgrieve and the Geographical Association. A new edition of the travel film on Cyprus already in the B.I.F. catalogue.

THE FENS. Empire Marketing Board.
One reel. A short film of the fen district of England.

Forthcoming

CONTACT. British Instructional Films Ltd.
Directed by Paul Rotha. 5,000 ft. (approx.) ; standard, sound (natural sound and music). Produced with the co-operation of Imperial Airways Ltd. Conquest of space by air ; the making of the aeroplane ; organisation of air services, and flight over the new air routes to Africa and India. See special article in this issue.

ANIAKCHAK. Fox Films Ltd.
Directed by Father Bernard R. Hubbard. 6,000 ft. (approx.) ; commentary. Exploration of volcanic district of Alaska (near Port Heidan on the Bering Sea) ; filming of crater of Aniakchak in eruption and life among Eskimos.

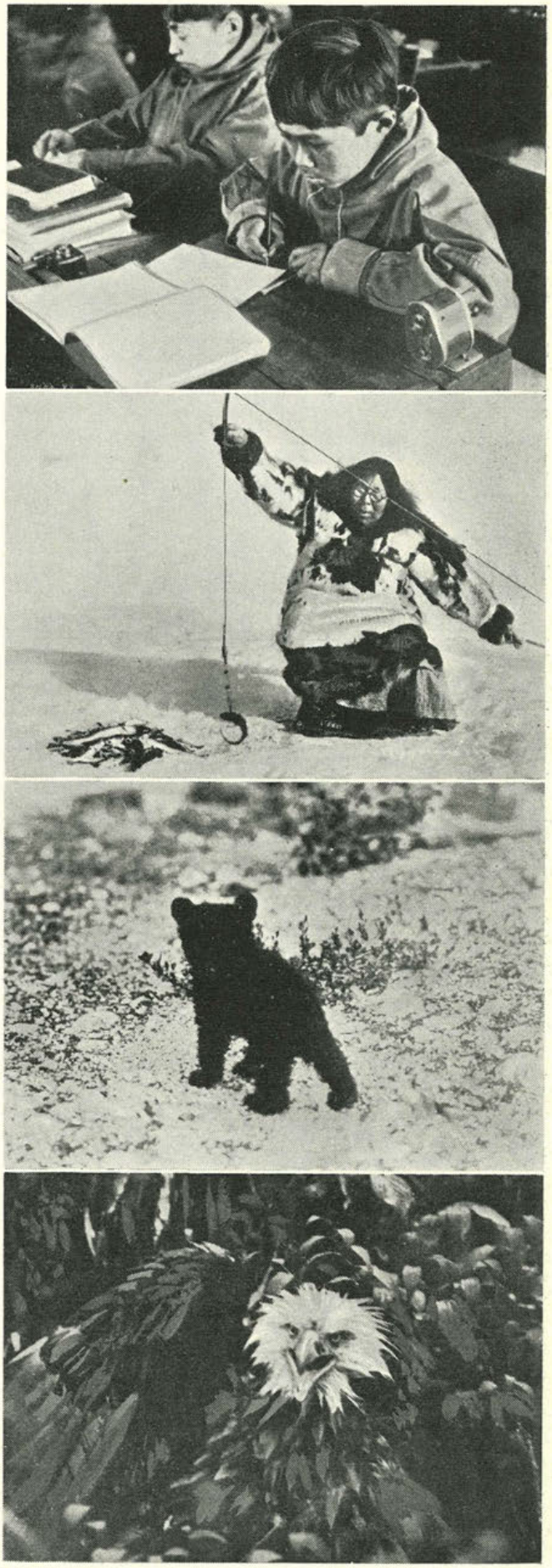
CONQUERORS OF THE NIGHT. Arcos Ltd.
Directed by Minkin and Sorokhtin, Ros-film Leningrad Studios. Sound, standard. U.S.S.R. release for 1933 to be shown in this country. The ice-breaker *Malygin* in mid-Arctic ; polar bear hunts, life of Soviet explorers in polar regions. Meeting with Dr. Eckener's Zeppelin.

THE OTHER SIDE OF THE WORLD. Ideal Films Ltd.
One reel, standard ; from Empire Marketing Board material. A short film that will show what the rest of the Empire is doing while London is asleep.

ME PROPER BLACK MAN. Publicity Films Ltd.
Directed by Walter Creighton. Standard, 1,000 ft. Commentary and music. Title provisional. The village life of the West Coast African : soap making, the cocoa and lime harvests ; trading and palm oil cultivation.

CASTLES AND FISHER FOLK. Publicity Films Ltd.
Directed by Walter Creighton. Standard, 1,000 ft. Commentary and music. Title provisional. Some fine photography along the West Coast of Africa ; fishing industry and surf boats against a setting of the old castles left by the early explorers and traders.

MAN OF ARAN. Gainsborough Pictures Ltd.
Photography and direction by Robert Flaherty.



ANIAKCHAK (Fox Films Ltd.)

LANGUAGE AND SPEECH TRAINING

KING'S ENGLISH. British Instructional Films Ltd.
Directed by Mary Field. Standard, 2,312 ft. Dialogue. Produced with the co-operation of the British Broadcasting Corporation. Monsieur Stéphan and Mr. Lloyd James discuss the vagaries of the English language, which are illustrated by the reception given to an item of news in different parts of the English speaking world. Shots of newspaper production and of Broadcasting House. See review, page 23.

48, PADDINGTON STREET. British Instructional Films Ltd.
Produced under the supervision of Professor A. Lloyd James. Standard. Rhythmic differences between two modern languages.

Forthcoming

FRENCH LANGUAGE FILM. Sound City, Shepperton.
(J. V. Bryson). Four reels, standard (substandard version is being considered). French dialogue. The first three lessons of a course of French conversation by Professor Denis Saurat, of the Institut Français, who speaks the introductory commentary and is shown with his little daughter on a country walk, in a hotel, etc. The film has been shown in London to members of the Modern Languages Association and the Film Commission.

INDUSTRY AND AGRICULTURE

THE VOICE OF THE WORLD. New Era Films Ltd.
Directed by Arthur Elton (Empire Marketing Board). Standard, 4 reels. Radio and gramophone manufacture at H.M.V. works, Hayes. An important English "documentary."

THIS PROGRESS. Gee Films Ltd.
Directed by T. F. Aveling Ginever. Standard, four reels ; commentary. Austin motor works at Birmingham.

THE NIGHT WATCHMAN'S STORY. Publicity Films Ltd.
Directed by Walter Creighton. Standard, six reels ; music and commentary or silent. Distributed by Cadbury, Ltd. The Cadbury industry, beginning with a prologue by Donald Calthrope (watchman), Basil Gill and a small boy, Brian Taylor ; scrap book showing the history of the Cadbury firm comes to life. Main part of film deals with cocoa harvest on West Coast of Africa, manufacture of cocoa from the bean, milk chocolate (dairy farms), making centres for chocolates, packing and despatches, and social work at Bourneville.

CADBURY HALL. Publicity Films Ltd.
Directed by Walter Creighton. Standard, 1,000 ft. Commentary or silent. Distributed by Cadbury Ltd. An off-shoot of the previous film, showing Cadbury's training centre on the West Coast of Africa for native workers on the cocoa plantations.

MEN AND MACHINES. Gee Films Ltd.
Directed by T. F. Aveling Ginever. Standard, 3,100 ft. Prologue and epilogue, but no commentary ; occasional sub-title. A tour of the workshops involved in motor-car manufacture ; original treatment of the industry without advertising matter.

UNDERGROUND. Empire Marketing Board.
Two reels, standard. The coal industry of England : mining and transport.

THE HOP GARDENS OF KENT. Empire Marketing Board.
One reel, standard. Hop harvest, oast houses, and drawing the ale.

BETWIXT LAND AND SEA. Visual Education Ltd.
Directed and photographed by C. Gifford Brown. One reel, standard, commentary. Shrimping industry at Gravesend.

NEWSPRINT. British Instructional Films Ltd.
Directed by Mary Field. Two reels, 35 mm., silent. Machinery used in the production of a daily newspaper.

Forthcoming

THE GLASS BLOWER. Empire Marketing Board.
One reel, standard. Manufacture of glass for lenses, plate glass, traffic signals and goblets.

THE ENGLISH POTTER. Empire Marketing Board.
One reel, standard. Showing the Wedgwood reproduction of the Portland Vase.

INDUSTRIAL BRITAIN. Ideal Films Ltd.
Directed by Grierson and Flaherty. Two reels. Cinematographic survey of our main industries.

O'ER HILL AND DALE. Ideal Films Ltd.
Directed by Basil Wright (Empire Marketing Board). One reel. Lambing in spring.

UPSTREAM. Ideal Films Ltd.
Directed by Arthur Elton (Empire Marketing Board). One reel. Slow motion of salmon rising.

THE SHADOW ON THE MOUNTAIN. Ideal Films Ltd.
Directed by Arthur Elton (Empire Marketing Board). One reel. Pasturage in North Wales.

THE COUNTRY COMES TO TOWN. Ideal Films Ltd.
Directed by Basil Wright (Empire Marketing Board). One reel. Distribution of market produce at Covent Garden.

TRANSPORT AND NATIONAL SERVICES

A SYMPHONY OF THE SEA. British Instructional Films Ltd.
Directed by Geoffrey Barkas. Standard, 3,008 ft. Windjammers, herring harvest, battleships and naval manoeuvres.

BLOCKADE. New Era Films Ltd.
Directed by Geoffrey Barkas, re-issued as a "talkie" by Hugh Croise. Standard, 6,370 ft. Produced with the approval of the Admiralty. The Q-boat campaign against submarines during the war.

TURNING HER ROUND. Visual Education Ltd.
Directed and photographed by C. Gifford Brown. Commentary, one reel, 35 mm. Activities on board the *Majestic* in Southampton Docks.

CONTACT. British Instructional Films Ltd.
(See GEOGRAPHY AND TRAVEL).

THE CONQUEST OF THE AIR. British Instructional Films Ltd.
Sound (commentary) or silent, 35 mm. or 16 mm. 2 reels. Development of air transport from earliest times to the present day, ending with Schneider Trophy race.*

THE FLIGHT MACHINE. British Instructional Films Ltd.
Sound (commentary) or silent, 35 mm. or 16 mm. One reel. Slow motion film of birds' flight in comparison with latest models of aircraft.*

In preparation

OUR FIGHTING NAVY. Butcher's Film Service Ltd.
Direction : John Betts ; Photography : Lewis C. Rudkin, A. L. Fisher, Frank Canham. Life in the British Navy, including war manoeuvres. Commentary by Betts, natural sound and music.

ENGINEERING AND PHYSICS

SURFACE TENSION. British Instructional Films Ltd.
Two reels, 35 mm. or 16 mm., sound or silent. Produced with the collaboration of L. Anderson Fenn, M.Sc. A series of simple experiments demonstrating the phenomena of surface tension in liquids, drops and bubbles.

CYCLE FILMS. Dance-Kaufmann Technical Films, 18., Upper Stanhope St., Liverpool.
Available in 35 mm., 16 mm. or 9.5 mm. Continuous. A series of films illustrating cyclical processes in science and engineering ; subjects include alternating currents, waves and radiation, discharge of inductive circuits, induction motor, and the theory of light. A set of cycle films on the induction motor has just been issued for use with *Notes on the Induction Motor*, Oxford University Press, price 6s.

Forthcoming

ELECTRICITY. British Instructional Films Ltd.
Sound or silent, 35 mm. or 16 mm. A series on the application of electricity to modern industrial conditions.

*Viewed and approved for the Commission on Educational and Cultural Films.

MODERN ENGINEERING. British Instructional Films Ltd.
Sound or silent. 35 mm. or 16 mm. A series on various aspects of modern engineering.

HISTORY

ENGLAND AWAKE. See POLITICAL PROPAGANDA.

ST. ALBANS. Visual Education Ltd.
Directed by C. A. Radley. One reel, standard. Natural sound and commentary; silent version also available. Photography by Gerald Gibbs. The old town of St. Albans with special reference to the recent Verulamium excavations.

Forthcoming

THE STORY OF THE UNION JACK. British Instructional Films Ltd.
Directed by Mary Field, with the assistance of the Records Office, National Portrait Gallery, British Empire League.

METEOROLOGY

Forthcoming

THE WEATHER. British Instructional Films Ltd.
Directed by Bruce Woolfe. 35 or 16 mm., sound or silent. A new series of meteorological studies covering natural laws, condensation, the formation of clouds, the Icelandic experiment, the Polar Front theory and the anti-cyclone.

EDUCATION

THE NEW GENERATION. New Era.
Directed by Stuart Legg (Empire Marketing Board); photographed by Gerald Gibbs. Standard, 1,550 ft. The educational experiment at Chesterfield, as the film director sees it; " charming, straightforward and persuasive; the photography has real imagination " (C. A. Lejeune).

SUCCESS. Steuart Films Ltd., 5, Denmark St., London, W.C.1.
Directed by John B. Holmes; photography, Ronald Steuart. Part of an experiment in vocational training by film inaugurated by J. Wale Smith, executive officer of the Juvenile Employment Bureau, Willesden; to be shown to children of school-leaving age. Produced direct on 16 mm. film, silent; approx. 400 ft. (15 mins.) attractive propaganda produced at low cost; young pupils at work in technical classes at Acton and Willesden Polytechnics; opportunities open to boys with good evening class record.

TOWN PLANNING

THE TOWN OF TO-MORROW. Svend Noldan Atelier, Berlin.
Two editions, 45 mins. and 15 mins. long respectively, 35 mm., silent. Agent for England, H. R. Aldridge, 239, Friern Road, East Dulwich, S.E. Modern town planning in Germany, illustrated by ingenious use of models contrasting planned and unplanned development of an industrial town.

MEDICINE AND SURGERY

CANCER. Dr. R. G. Canti, Clinical Pathologist, St. Bartholomew's Hospital.
A micro-photographic demonstration of the cultivation of living cells of normal animals and of those of cancer. Although primarily a scientific film it is suitable for showing to the lay public. About thirty copies of the film have been shown in different parts of the world.

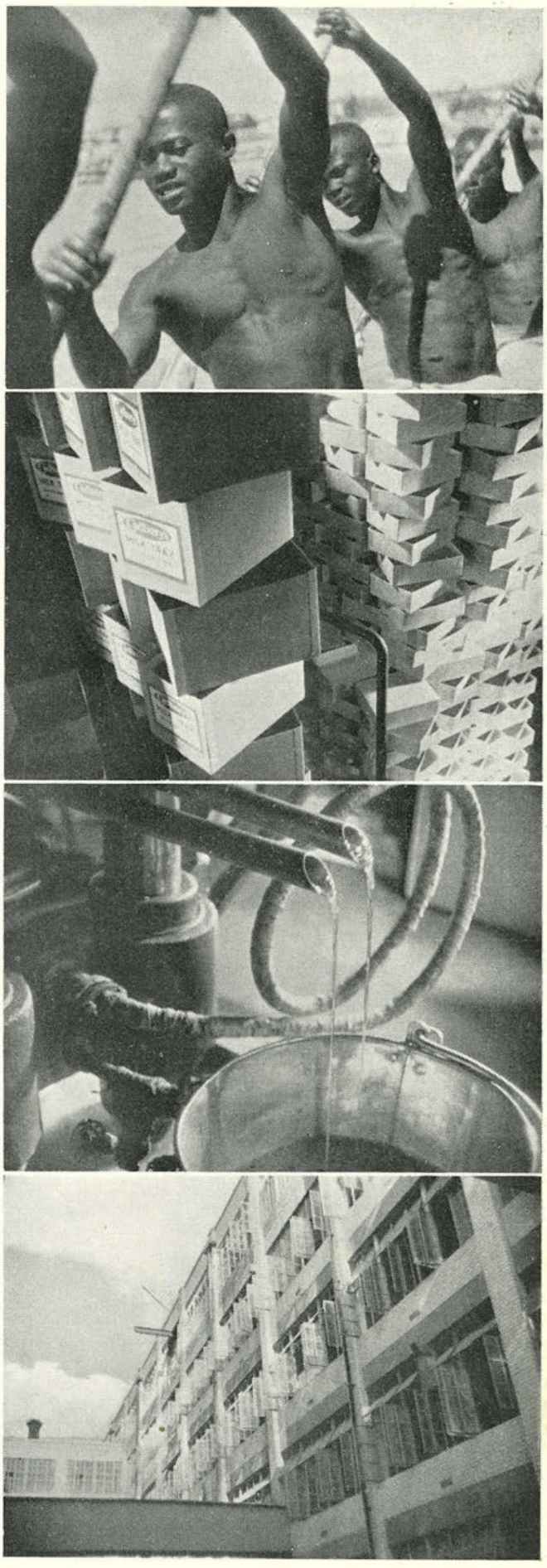
POLITICAL PROPAGANDA

ENGLAND AWAKE. British Instructional Films Ltd.
Bruce Woolfe and John Buchan, directed by Stuart Legg. 3,200ft. Standard. Sound. A comparison between economic conditions after the Napoleonic wars and those of to-day.

TECHNOCRACY. Pathé Films Ltd.
Foy Production. One reel, sound, standard. An after-dinner speaker gives a lucid explanation of the theory of government by technicians; short hours of work, horse power currency, and the prospect of an age of plenty.

Forthcoming

SONGS AND HEROES. Arcos Ltd.
Directed by the producer, Joris Ivens; Mejrabpomfilm, Moscow. Sound and dialogue, Russian. Music by Eisler. Dramatic contrast between idleness and depression of the capitalist world and the steady production in Russia under the five Year Plan.



THE NIGHT WATCHMAN'S STORY. (Cadbury)

GRAPHIC AIDS TO SCHOOL LESSONS

By Percy Clare, A.L.A.

THE PICTURE COLLECTIONS OF THE BERMONDSEY PUBLIC LIBRARIES

IT is not perhaps generally known that public libraries are now not only issuing books and other literature to schools within their areas, but are also providing pictorial material and other graphic aids to school lessons.

Not so long ago the average school room presented a strictly anti-secular appearance so far as its illustrations were concerned. What pictures existed were mainly biblical. While it is now common to find good reproductions of some of the foremost artists, anything in the nature of a general collection of pictures for illustrating school lessons is not forthcoming.

Every teacher realises the value of illustrations in giving an accurate conception of a subject and preventing the possibility of misconception. Often verbal description is not enough, as many minds find a difficulty in visualization without some graphic aid.

The Attraction of Pictures

Children are easily interested in pictures ; they like looking at them, and this interest in seeing is of value, as impressions gained through the sense of sight are generally speaking more vivid than impressions gained by other senses. A child's natural liking of pictures generates his interest in a subject if that subject is illustrated and provides him with a means of readily understanding and retaining what he has learned.

The pamphlet on SCHOOL PICTURES issued by the Board of Education (Educational pamphlets, No. 52) recommends most definitely that every school should have at its disposal pictures (a) for purposes of aesthetic training ; (b) for purposes of direct instruction, and (c) for purposes of wall decoration.

It is obviously difficult for each school to form a collection of pictures sufficiently comprehensive to meet its requirements under these headings (particularly in the case of the group intended for purposes of direct instruction), and it is to such a problem (amongst others) that the picture collections of Public Libraries is concerned. The following is a brief account of such a collection now in use in the Bermondsey Public Libraries.

The picture collection, housed at the Central Library, is in two main parts :—

(1) A collection of reproductions, chiefly in colour, of pictures by artists of all countries, ranging from the early Italian to the modern schools. This may be described briefly as the Art Collection, and consists at present of about 10,000 items. It is arranged according to the names of artists, in alphabetical order.

(2) A collection of illustrations or pictures chosen for their informative and not necessarily for their artistic value. This collection which is growing with great rapidity, contains about 30,000 items, and consists of pictures likely to be useful in the illustration of lessons on any subject, as suggestive material for designers, decorators, or for purposes of record. This part of the collection is arranged under subjects (according to the same system of classification by which the books in the libraries are arranged), and an alphabetical index of subjects makes it easy to find any specific picture at once.

All pictures are on loose mounts of uniform size, and, according to the size and subject of the actual picture, are suitable for class demonstration purposes, for group or individual study, and wall decoration.

The Art Collection is used extensively for the following purposes :—

(i) To show pictures by a particular artist (*e.g.*, Botticelli, Raphael, Van Dyke, De Hoogh, Corot, Millais, Orpen, etc.)

(ii) To illustrate pictures of a particular school of painting (Early Italian, Dutch, French , British).

(iii) For examples of pictures in a particular art gallery (*e.g.*, the National Gallery, the Tate, the Wallace Collection).

(iv) To illustrate exhibitions of famous schools of painting (for instance, in connection with exhibitions of Italian Art, French Art, etc.) or to prepare for a visit to a national gallery.

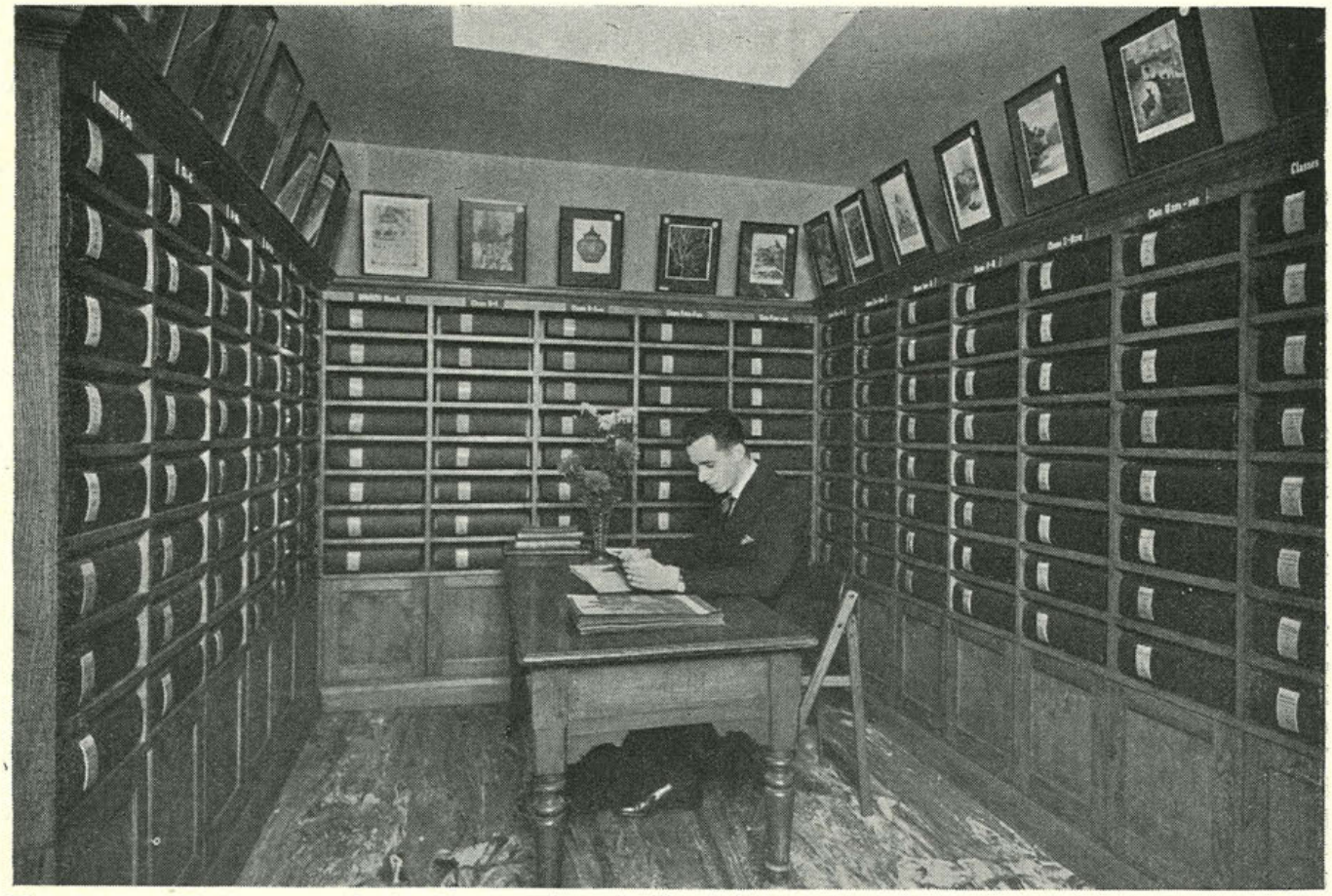
(v) For purposes of hall or class-room decoration.

The Illustration Collection has an infinity of uses. A few recent requests have been for pictures illustrating nature study, religious subjects ; arts and crafts ; industries, history, geography and literature.

Any school within the Metropolitan Borough of Bermondsey is allowed to borrow any reasonable number of pictures it may require. The collection is open for reference and use by teachers and others in order that personal selections of material may be made. If a personal selection is inconvenient, a note of requirements may be sent to the Librarian, and the staff make the appropriate selection.

Screen-illustrated Lessons

A most useful feature of the scheme is that any picture from the collection can be screen-illustrated by means of an epidiascope (a lantern for the projection of opaque objects as well as ordinary lantern slides). Thus any picture in the collection becomes in effect a lantern slide. The pictures are enlarged, thereby enabling the teacher to point out and comment on details of special interest, and any distraction of hand passing, comparison, etc., is entirely eliminated. The service is one that is keenly appreciated by teachers and pupils alike, thousands of illustrations being lent weekly. Each school, or teacher, maintains a " Requirements Book", and, working according to the school syllabus, is enabled to obtain successive series of pictures in illustration of school lessons throughout the term.



The Picture Collection of the Bermondsey Public Libraries

RHYTHM IN THE CLASSROOM (II)

By Irene Maguinness
Author of "Rhythm in Handwriting"

THE GRAMOPHONE AS AN AID TO ART STUDY

Miss Maguinness uses the gramophone in the teaching of various branches of art to promote a sense of rhythm and a corresponding freedom of expression and technique in the pupil. She has found that suitable music helps to correlate "body, mind and imagination" and in this article its physical and psychological effects are described for the guidance of teachers of arts and crafts.

IN art lessons, the gramophone encourages correct position. It is essential for the body to be in balance and supple. The best initial position of the arm is to have the palm facing the floor, wrist flexed and elbow well out and up (much the same as the relaxed arm position in recovery from the crawl stroke in swimming). To begin with draw by making as many lines as possible upwards to cultivate life and buoyancy in the drawing. Correct wrist and elbow positions for variety of strokes in drawing need to be demonstrated just as carefully as for varieties of strokes in tennis or cricket. While these positions are being learnt the whole class can, and should, work in unison to make sure that all learn not only the necessary movements but also the transitions between any pair of movements. Usually at other times each child will have individual choice about the form the expression is to take. These varieties of position can be practised while pattern making is in progress.

The increase in mechanical aids to education is not going to supersede the need for human power : rather it is going to call for still greater skill in the use of human mechanism.

Human power has certain constituents, muscular, mental and spiritual. Something of what the advantage can be in education when these powers are used together instead of separately can be suggested by a formula :

Manipulative skill and mental skill, used in separate lessons : $a^2 + b^2$

Manipulative skill + mental skill, used together in one lesson : $(a + b)^2$

(The additional attainment, represented by the double complement, can be counted a ' balance in hand ' and amounts to what is called *culture*).

Manipulative, mental and spiritual exercise in separate lessons : $a^2 + b^2 + c^2$.

The association of manipulative, mental and creative skill in one lesson $(a + b + c)^2$ brings about an extraordinary ' balance in hand.'

When rhythmic work in the studio can be correlated with that done in singing, instrumental

work, eurythmics, dancing or other lessons, there can be a raising of the general standard of work. This I have seen. I can picture " Mime " as described in THE ART OF MIME (Irene Mawer) as being an admirable means of complementing art and music.

This blending of use of body, mind and imagination is necessary to the highest advance in academic work. For this reason it must be a mistake for children to be classed for ' academic ' or ' practical ' work at the early age of eleven years. In the arts when real creative work is attempted it is impossible, to leave out of consideration temperament, feeling, emotion. For this reason it is most desirable that during adolescence all pupils should have suitable work in art and a proper outlet for emotion. At this stage there is special need for scope in using temperament to advantage. If opportunity to turn temperament into suitable channels were given, this word might retain its proper meaning instead, as is usual, of being made a term of disparagement.

The use of music of the right kind is one way to help children to understand how feeling has been expressed, and it is not long before they find their individual means of expressing their true feelings in their own paintings and designs.

Too much has been made by some critics of the differences between various branches of art. They suggest that painting and music are as different as East and West: that " never the twain shall meet", much less overlap. In music and plastic arts similar forms can be discovered. The translation of a theme or form from one branch of Art into the ' language ' of another branch is an excellent mental exercise; it is a preliminary training for other types of translation in branches of study to be attempted at technical and other colleges. The actual control gained in mastering technique, such as is practised with the brush in rendering music with an attempt at exactitude, must be of value to those pupils who go on to occupations which demand precision in handwork coupled with intellectual work.

The need for cultivation of muscular skill in connection with the academic work cannot be stressed too emphatically, particularly as there has been a protracted attempt to eliminate skill in several substitutes for ordinary handwriting. Capacity and ability cannot be properly tested, nor can intelligence be accurately gauged, if children have not had an opportunity to cultivate able, and in some cases, skilled movements.

Such training could have only a beneficial effect on problems connected with art and industry. I believe much improvement in the quality of design and workmanship could be achieved if experiments with the gramophone were made in schools of art, particularly in the junior departments. Such use of the gramophone might well find a place in training colleges for teachers.

There is further need for correlation between art (applied arts and crafts) with other branches of art, such as mime. Other intellectual studies should find a place in colleges of art.

The problem of ' translating ' a theme from one branch of art, not literally, but in the ' idiom ' appropriate to another branch of art is the same, but in a greater degree, in the use of mechanical inventions: among many instances one might cite adaptation of drama for broadcasting or of novels for films.

In conclusion an instance may be given of the use made of the gramophone as an aid to cultivation of imagination in home work by senior students taking art as a main subject in an advanced course.

In class the girls made notes in colour with brush of significant phrases in a trio while the record ran. These notes were taken home and assembled into a pattern designed to suggest the general character of the musical composition. These attempts were brought to the next lesson and while we looked at them the same record was put on, so that we could compare the details of the design with the music, as to colour, form, accent and tones. From time to time one of the music teachers would judge this kind of exercise. The freedom which the pupils felt about their choice of rendering is indicated by the fact that sometimes, instead of bringing a drawing or design, a girl would bring verses written as the outcome of the lesson.

THE FILM INSTITUTE

A Summary of the Constitution

Name: The British Film Institute.

Form of Organisation: A Company limited by Guarantee and not having a share capital.

Objects: To encourage the use and development of the cinematograph as a means of entertainment and instruction.

Safeguards: " The Institute is not to seek to control or attempt to interfere with purely trade matters in the film industry or with the censorship of films for public entertainment."

Membership: Individuals paying an annual subscription of £1 1 0; associations or bodies on terms to be settled.

Council: Control of the Institute to be invested in a Council of nine members, three representing the trade (Cinematograph Exhibitors' Association, Kinematograph Renters' Society, and Federation of British Industries); three education (nominated in the first instance by the Commission on Educational and Cultural Films, and subsequently by the Royal Society of Teachers, the Association of Education Committees, and the British Institution of Adult Education); and the remaining three of the public. The public members will in the first instance be co-opted, and subsequently elected by the membership of the Institute.

The council may appoint advisors and committees and delegate powers to them as thought fit.

An Annual Report and list of members must be published.

There is to be an Annual Meeting of the members every October.

Officers: These are to consist of a General Manager and a Secretary, both appointed by the Council, and any subordinate staff that may be required. Provision is also made for auditors.

THE FILM IN THE MAKING

NUMBER ONE: FILM STOCK

By George Pocknall

So much interest is attached to-day to the cinema as a medium of expression that SIGHT AND SOUND has decided to publish a series of articles dealing with the numerous technical factors which contribute to the making of a single film. It is not, perhaps, generally appreciated that before a director can see on the screen the expression of his ideas, whether in fictional or other cinematic form, he has to reckon with and in some cases possess a knowledge of the many types of apparatus and varieties of material upon the correct uses of which he must depend in order to obtain his desired result. Each section of the many which constitute the craft of film making is highly specialised, and it is to be hoped that this series of articles will put forward in logical order the exact uses and possibilities of the respective departments.

PERHAPS no business exists where interdependence is so well illustrated as the trade and craft of film production. A film should be the direct exposition of personal ideas, marshalled and controlled by sectional efficiency, aided by instruments and materials of suitable perfection.

The expression of the personal idea in cinema is particularly interesting because the apparatus and materials exist for no other reason than that expression. But it is perhaps not fully recognised that the often beautiful photographic quality seen on the screens of the world today is largely due to the perfection of the available apparatus and material —such as lighting equipments, cameras, lenses, and stock.

Stock is the foundation of photographic imagery. And, moreover, it is without question the most consistently perfect material of the many that contribute to the making of a good film. The manufacturers of film stock deserve the admiration of public and film trade alike. When a mishap occurs during production, we can blame the cameras, the lenses, the lighting, the director, the scenario, but only last of all can we blame the stock.

Broadly speaking, there are two kinds of stock: positive and negative.

Positive is a slow-emulsioned stock prepared for printing positives. It is able to give great density in the shadows while still retaining clearness and transparency in the highlights. Yet, assuming that they exist in the negative, it can render the gradations necessary for perfect prints. It is also capable of producing an opaque black or a transparent black by the selection of the correct developing formula and control of exposure. The emulsion has a speed of about 40 H & D.

A fairly recent innovation in positive stock is duping stock, which has an emulsion considerably faster than the ordinary positive but is not capable of giving such steep gradation or intense black. Fineness of the silver grain and softness in gradation are the two paramount requirements in duping stock, which—as its name implies—is used for making a negative from a positive. Under skilful processing, duping stock can be made to produce results which approximate very closely to the original negative. But it is clear that the print from which the dupe negative is to be made must be of first rate quality and possess full and gentle gradation, greater contrast being obtained if desired when making the print from the dupe negative.

On account of the ease with which extreme contrast can be obtained, ordinary positive stock is largely used for making negatives of cartoons or line diagrams. It will give perfectly jet black lines on a clear background.

The selection available in negative stock is far greater than in positive and can also be divided into two classes: ordinary, or orthochromatic, and panchromatic.

The first named can be supplied in two qualities of emulsions, ordinary and extra-rapid, both being to a certain extent orthochromatic. The term "orthochromatic" is actually misleading and practically obsolete, and it is perhaps better to divide the two classes of emulsions into ordinary, extra-rapid ordinary and panchromatic.

Ordinary negative stock has a comparatively slow emulsion and is sensitive only to one end of the spectrum, that is the short-wave end, embracing violet, blue violet, blue, a slight sensitivity in the green and blue green, still less in the orange and to all intents and purposes nil in the red. It can be handled and processed in red light with perfect safety. Its speed is approximately 200 H & D in the case of ordinary and 300 H & D in extra-rapid ordinary.

In the early days of cinematography negative stock was available in one kind only. As progress was made, manufacturers produced an emulsion which was considerably more sensitive in yellow and orange. This was called orthochromatic. Naturally the ordinary stock became extinct, orthochromatic taking its place and becoming the present day ordinary in the two classes mentioned above. In general, however, ordinary stock is now little used, although it has a definite value for certain types of work, such as photographing maps, non-coloured illustrations and such like. I personally believe that a better rendering of cloud effects can often be achieved with ordinary stock in preference to panchromatic, especially in England where an intense blue sky is a rare condition.

The negative stock almost universally employed today is, of course, panchromatic. Here again there is a considerable choice of emulsions, the following

being available : panchromatic, super-sensitive panchromatic, and a special panchromatic emulsion prepared exclusively for the utilisation of the infra-red end of the spectrum.

Although they produced a truer colour-tone rendering, the earlier panchromatic emulsions suffered from various faults, viz: very steep gradations tending to harsh contrasts, coarseness of the silver grain, and extreme blindness in the greens. Thanks to the unremitting efforts of the manufacturers, the first two faults have almost disappeared, while the third is rapidly being overcome. The reason for the panchromatic blindness to green may be explained by the fact that the dyes used to secure orange and red sensitivity have a marked absorption in the green, and approximate to the effect of using a filter with a weak transmission in the green. The natural remedy is to use a suitable green filter, such as the Wratten X1 or X2.

Generally speaking, panchromatic emulsion is most useful for exterior work, where its rather steeper gradation makes for a pleasing brilliance, the gradation being easily controlled to the necessary softness by a generous exposure and a knowledgeable choice of filters.

In super-sensitive panchromatic emulsion we have the almost perfect stock for studio work, where its extreme sensitivity to yellow and red, coupled with the introduction of fast lenses, makes possible the use of silent incandescent lighting for the production of sound films. It is available in two types, with a clear base and what is known as grey-back. Precisely the same emulsion is used in both cases but the base, (that is, the celluloid) of the grey-back has incorporated in it during manufacture a dye or pigment which possesses considerable absorption over an extensive portion of the spectrum. Grey-back was produced as an anti-halation stock and has proved remarkably successful.

The only other emulsion to be mentioned is a very recent introduction. As stated above, it is prepared for photographing with infra-red rays. Apart from its use for long distance photography, where the infra-red rays are the only rays able to travel through the interceding atmosphere without dispersion or absorption, it is able to produce such remarkable effects as a snow scene during a summer day. Natural greens, such as grass and foliage are dependent on the presence of a substance known as chlorophyll. This substance has the property of refusing to absorb infra-red rays and therefore reflects them. Thus, if an infra-red sensitive emulsion is used in conjunction with a filter of which the transmission is practically only in the infra-red, then the negative will record most strongly those portions of the scene containing chlorophyll. We may thus obtain an effect of white grass and white foliage.

When the endless research of emulsion chemists employed by the stock manufacturers can produce such amazing results as these, it must be admitted that the imaginative film director has the most reliable and yet fascinating foundation upon which to start in the variety of film stock supplied today.

AMATEUR FILM PRODUCTION

By N. C. Whitehead

THE expenditure of a million dollars on a Hollywood production is almost a commonplace, and the wide publicity that lavish and costly studio productions have received in the press, has given countless people the impression that, much as they would be interested in scientific and dramatic experiments which are possible in the production of moving pictures, this experience, owing to the cost, is not for them.

Among these are doubtless some hundreds of " still " photographers and members of amateur dramatic societies, who if they could be convinced of the practicability of their ambitions would lose no time in getting together and going whole-heartedly into amateur film production.

Let us therefore consider as concisely as possible the question of costs, and some of the difficulties with which our enthusiasts would be faced.

To deal first with the " still " photographer, he is accustomed to using a camera, which, if he is a consistent worker will probably have cost as much as, if not more than, a good 16 mm. or 9.5 mm. moving picture machine (which is now obtainable from about £6 upwards). Every year he exposes films, prints them or has them printed, and then mounts them in an album which will probably remain unopened for months together.

Assuming that he is using a quarter plate camera, the cost of these items (i.e., film, developing, printing and mounting) will come to at least 1/- per finished print, more if the fact that often two or three plates are used to ensure a good result on certain subjects, is taken into account. In addition to this there is of course the question of many hours of dark room work which may be looked upon as a pleasure or a necessary evil, according to the nature of our photographer ! Further, if lectures are to be delivered and slides are required, there will be an average additional cost of another shilling on each plate.

Now let us examine the position from a cinematic point of view. The cinematographer will tell our enthusiast that the cost of apparatus, even including the projector, remains the same. Owing to the very wide range of prices for both still and motion picture equipment, this statement may or may not be true, but that good cinema equipment can be purchased for the price of good " still " apparatus is a definite fact. The cost of 16 mm. film is 26s. per 100 ft., and of Pathé Super speed Pan approximately 24s. (allowing for the joins, necessary wastage, etc.) and this, be it noted, is equivalent to 250 ft. of standard film. This amount of film, run non-stop through the camera, would only last about four minutes,

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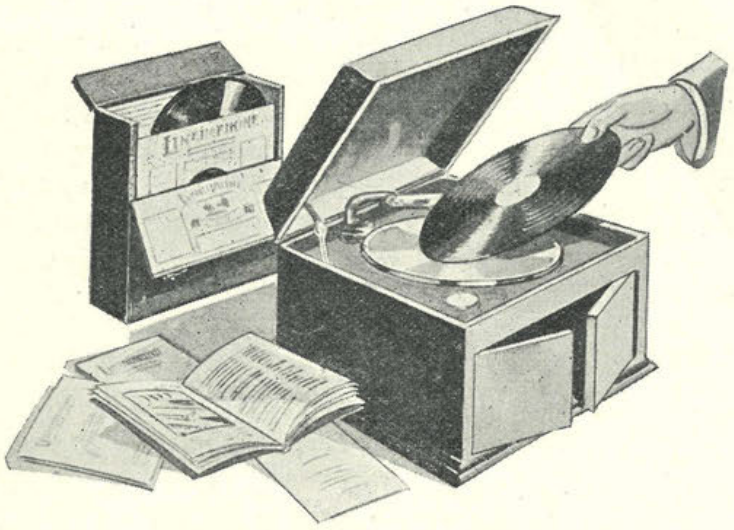

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AMATEUR FILM PRODUCTION

From a Danish scouting film

and this sounds very expensive, but let us compare the case with that of the still photographer, who, we will assume, takes a series of twenty-four portraits. His expenditure will finally be, as suggested above, say 24s. He now picks up his cinema camera, and, taking a series of shots, each of about ten seconds duration is enabled to record his sitters in moving pictures for the sum of 26s., which includes the cost of development and return of the film ready for projection.

The newcomer to motion pictures will probably assume that a shot of ten seconds would be quite inadequate to record the movements of one subject, and yet this is quite an average length for both private and professional films. A brief analysis of professional films as seen on the screen will prove this to be the case. In the second place it may be of interest to note that an enlarged " still " of any one frame can be obtained in quarter or half plate size for about a shilling, so the still photographer can continue to keep his albums if he wishes to do so.

And now to deal with actual production. Let us realise at once that the best and cheapest studio for the amateur is the open air. There are few films that cannot with care be produced entirely out of doors, and of course the beauty of the English countryside can be used to enrich the pictorial value of the production. Shots of " interiors " can often be produced by suitably arranging and draping the side of a house, or the angle between two high walls, including if necessary the door (which now also becomes an interior). Stage " props " can mostly be borrowed from members of the cast, so that with care the cost of production will really be little more than the cost of the film stock itself, which, in the case of 16mm. film will be approximately £6 for a 400 ft. reel, showing for say 20 minutes. There will of course be a certain wastage due to cutting, but this should not be serious with a good producer.

For constant indoor work a special lens, lights, and the use of supersensitive film are essential, in which case the cost of film will rise from 26s. to 32s. per 100 ft., and the lens and lighting equipment may cost from £25 upwards according, of course, to the size of the set which determines the illumination required.

It is to be regretted that at the present time there is little chance that the finished film will be of any commercial value, though a few pounds might be made on hire to other societies, and, if the film were of a suitable nature and of sufficient length, its cost might easily be more than covered by exhibition perhaps half a dozen times in various small halls. This is a matter of individual opportunity, and for obvious reasons no figures can be given.

A final word to our friend the photographer. For many years I have taken a reflex camera overseas to record journeys to various countries, Scout camps and the like (and the reflex seems to be the only camera for the job) and possibly my own experience will prove of interest as regards the actual use of the apparatus.

In the first place the weight of a cine-camera is no more, and the bulk is if anything less than a reflex, as some of the new cameras will really slip into a pocket. Then again the time taken to " come into action " is infinitely less. The reflex has many gadgets to adjust, and so indeed have most other cameras, whereas the cine-camera only needs the diaphragm setting to be ready for instant use. This saves several seconds and enables shots to be taken that would otherwise be missed, and, as the scenes are taken as the tour progresses the film to a certain extent edits itself, and usually few titles are needed. Service depots are now available in all civilized countries for processing the films and it is therefore possible to ascertain that all is well as one goes along.

In an article such as this it is impossible to go further into technical matters, but other cameras using smaller and cheaper film are now being produced, and the cost of production is falling rapidly.

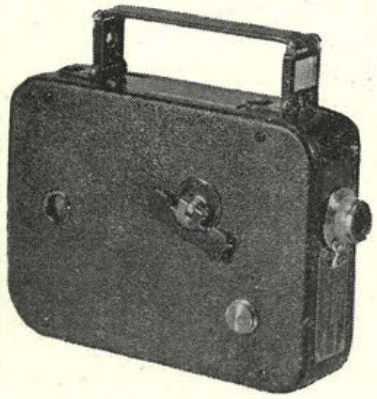
Under these circumstances the recording in moving pictures of their daily occupations and special opportunities by schoolmasters, scout masters, medical men and countless others, surely demands serious consideration. A great opportunity is ours to-day, and if the matter is given careful investigation, it will be found that valuable results and much pleasure may be obtained with an expenditure of very much less than one million dollars.

TECHNICAL AND TRADE REVIEWS

SUBSTANDARD PROJECTORS AND ACCESSORIES

By L. J. Hibbert

Kodak Ltd., Kingsway, London



THE NEW CINE KODAK EIGHT-TWENTY

Taking half-width 16mm. film. Price £9 17s. 6d.

REFERENCE was made in an earlier issue to the half width 16 mm. film to be introduced by Messrs. Kodak Ltd. The formal send-off for this new tool of the kine-enthusiast was made on the day of writing this account. The system, in brief, consists of a double series of pictures photographed on a standard 16 mm. film, but so arranged that only one half of the width is exposed and a picture series of very small size so obtained. When the roll is exhausted the film is turned over in the camera and run through backwards, exposing the other half. After processing the film is split down its width into two and the two strips joined together end to end. A twenty-five foot roll thus makes fifty feet when finished, and as the picture size is halved also, the fifty feet carries as many pictures as the normal 16 mm. film of a hundred feet in length. As the twenty-five foot roll of sensitive panchromatic film costs 10s. including all processing it is clear that the price of 100 foot projection film is now reduced to a really low figure. The special camera is a little beauty and is compact and nearly noiseless. It is fitted with an f3.5 lens, a very good finder, and a footage indicator. The size is only $6\frac{3}{8}''$ x $1\frac{3}{4}''$ x $4\frac{7}{8}''$, price, £9 17 6.

The projector costs £9 9 0 and is fitted with a 100 watt. 100 volt lamp with built in resistance for voltages over 100 volts. The motor is universal and the mechanism includes rewind by motor, still picture device and heat absorbing shutter. The spools hold 200 ft. of film, equivalent to a projection time of 16 minutes. A title-making outfit is available and also a self-erecting screen, editing stand, spare lamps, etc. A library of films is also ready at moderate hire charges.

In 16 mm. size the firm offer four models of cameras. Two of these are British in origin and two come over from the U.S.A.

The British models are known in the firm as the B.B. Junior cameras and are similar except for the lens. The camera with f3.5 lens costs £13 13 0 and holds 50 ft. of film. The focus is fixed and sharp for upwards of 5 ft.

The other model has an f1.9 lens, focussing from 2 ft. to infinity. This camera costs £18 18 0 and can be fitted with the Kodacolour filter and film for natural colour movies.

The U.S.A. cameras are the 'de luxe' instruments. The f3.5 lens unit, taking either 100 ft. or 50 ft. rolls of film, is provided with two speeds, normal and half speed for bad light. Cost £31 10 0. The f1.9 model costs £40 0 0. Telephoto lenses of 3″ focal length and also $4\frac{1}{2}''$ may be interchanged with the standard and both work at an aperture of f4.5. A wide angle lens of f2.7 is also offered.

Projectors may be purchased in Model C at £18 18 0 with motor and 100 watt. lamp; Model K with motor and 250 watt. lamp. This 'K' machine will show reversed motion as well as still pictures. Price £79 10 0. There is also a 'Business Kodascope' at £30 0 0 which is a self-contained outfit carrying its own screen and adjustable resistance for voltages from 100 v. to 250 v. The whole packs into its case of only 14″ x $11\frac{1}{4}''$ x 8″. This is an ideal set for small pictures where quick erection and packing and portability are of paramount importance. The writer regrets that the Model A is no longer obtainable. It was a sound machine of sturdy construction and robust enough to last when handled by students. May its successor do as well.

Kodacolour 16mm. film

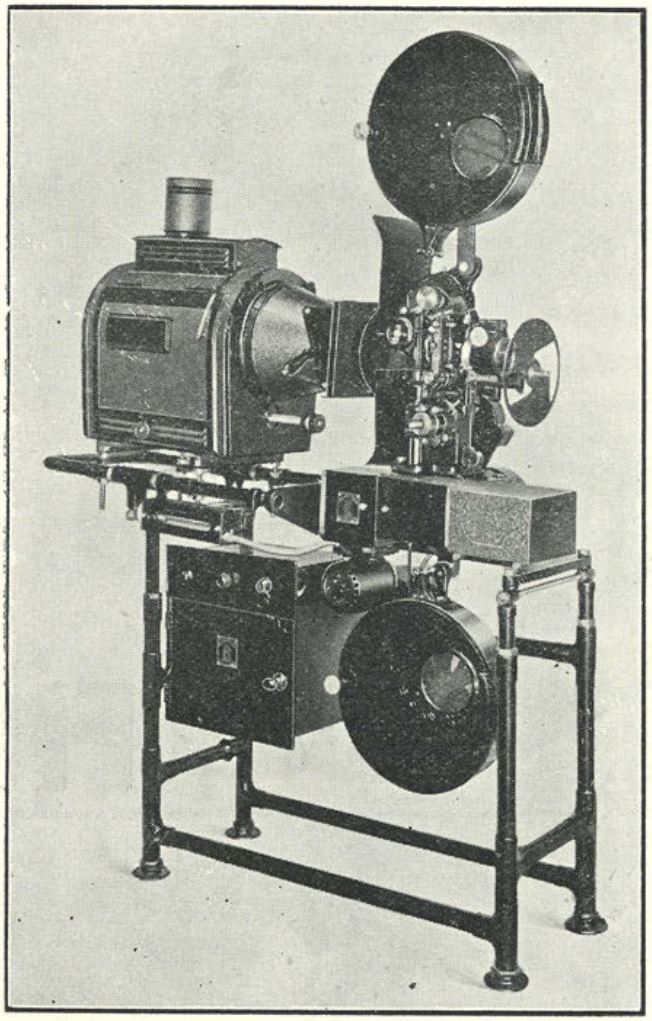
A description of Kodak 16 mm. goods must not omit the beautiful Kodacolour process whereby any intelligent person may make movies that, when projected, show the full range of the colours present in the original scene.

The fact that the film itself appears black and white and grey only and does not give its colour display except when projected only magnifies the apparent mystery of this wonderful process. A word of warning is not out of place. If you *must* go on making black and white pictures, for any reason, don't look at a 'Kodacolour' picture. You will have no use for any other subsequently.

The Marshall Sound System Ltd.

A very promising and praiseworthy projector for sound film projection is that produced by the Marshall Sound System Ltd. One is compelled to admire the manner in which the difficulties of stowage within the cabinet have been surmounted without losing sight of the convenience of proper arrangement of the controls and of accessibility of the gates and sprockets for threading up. Switches and control knobs are also well placed. The makers claim an undistorted output of five watts from the three stage amplifier, picking up the sound record from the restricted area available on 16mm. stock. The method employed is the variable density system. The weight of the projector is about 52 lbs. and its cost £185. A camera for making simultaneous records of sight and sound is to be ready shortly and should extend the use of sub-standard talking pictures considerably.

THE ACID TEST



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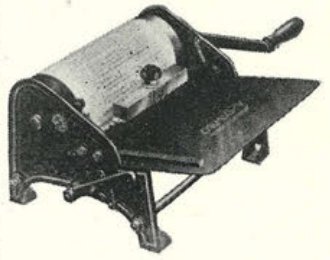

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UNBREAKABLE FILM SLIDES

EVERY user of lantern slides knows the annoyance and inconvenience caused by slides breaking, either through accidental stress in transit or by being merely dropped on a hard, unyielding floor. There is also the unskilful or careless lanternist to take into account.

I have recently had the privilege of inspecting a form of lantern slide that will not break when dropped ; nor will it suffer from careless packing. The slide is small, measuring only 1in. by ¾in., and is printed in the usual manner upon cellulose film, to be exact, upon movie film.

Slides made in this manner are not single items, but form a connected series a few feet long, up to 100 pictures, or at most 150 to the roll. This gives a length of 6ft. 3ins. to 9ft. 4½ins. The film carries the usual perforations down its sides and is cut from standard 35 mm. stock. A roll of 6ft. or 7ft. in length measures a very small dimension in diameter and could go into the waistcoat pocket. The single pictures cannot be projected in the usual lantern but need a special projector, and here its very defects turn to advantages. The lantern is the size of a small suit case, or rather less, and carries its own lamp, lens, condenser, and also the power for the lamp. This last is a battery of six accumulator cells giving a pressure of 12 volts and for car owners could be replaced by the car starter battery if of this voltage. The lamp is a 24 watt consumer taking two amperes for the battery.

The film roll, on a special wooden core, is placed on a spindle in the projector, a blank wooden core is placed on the other spindle, the film slipped through a gap in between two metal plates and under a catch spring upon the empty core. The door is closed, the lamp switched on and the image focussed.

Turning a knob outside the case changes the slide for the next, turning a second knob brings back the first picture. When the whole of the slides upon the roll are through, the roll may be re-wound in the projector or by hand outside.

The makers offer the following services :—

(a) The lantern, a portable unit priced at £9 5s. with battery.
£7 10s. with resistance for A.C. or D.C. mains working.
£7 15s. with A.C. transformer.
Replacement lamps cost 5s. 6d. each.

(b) A library of films ; these cover the following subjects ; geography and travel, industry, science and invention, health, natural history, history, architecture, drama, the League of Nations, Scripture and Bible history, literature, nursery rhymes and guessing games, community songs, hymns and carols.

A sufficiently comprehensive list for most people.

I noticed in the " Industrial Revolution " section a series entitled " Early Railway Development," and as this is a subject that interests me I called for its display. I was agreeably surprised to find the series was comprehensive and included reproductions of many old prints of historical importance, in addition to the expected pictures of the Stockton and Darlington and the Manchester and Liverpool Railways.

The price of slides is, to say the least, moderate. One penny each for stock subjects, or 7d. a week to hire for 60 slides ; 1s. per week for a greater number than this.

(c) Ones own slides may be obtained at the rate of 3d. each for the first copy and 1d. each for subsequent copies.

There is no doubt that here is a novel, convenient form of conveying visual information or amusement to an audience of moderate size, the picture in a dark room extending up to six feet wide, or a little less in a room only darkened but not quite dark. Full details and copies of the list of stock subjects may be obtained from Visual Information Service, 168a, Battersea Bridge Road, S.W.11. L. J. H.

Cheaper safety stock for Substandard Films

The *Deutsche Bergwerks-Zeitung* published last month details of a new type of cinematograph film produced jointly by the I.G. Farbenindustrie, Agfa, and Kalle and Co., A.G. The new film depends for its action not on silver salts, as in the ordinary type of film,but on the use of certain diazo compounds which are sensitive to light. It is composed of viscose, and can therefore be classed as a safety film, being much less inflammable than the present day celluloid film. The new film, which is to be called " Ozaphanfilm," is said to be specially applicable for the manufacture of sub-standard films for school and home cinema, being about seven times cheaper than the films now produced for this purpose.

RADIO AND RECORD REPRODUCTION WITHOUT MAINS SUPPLY

SATISFACTORY reproduction of wireless programmes and gramophone records without mains supply has hitherto been almost impracticable without the use of high tension accumulators of fairly large capacity. These are not to be despised. They provide a noiseless background which, in the experimenter's workshop, is a welcome change from the infuriating obbligato of hiss and hum which can be filtered out only after much trial and error, if at all. The disadvantage, where an amplifier is required for educational and similar purposes, is chiefly a matter of portability. It is not easy to devise a trouble-free method of transporting half a hundred-weight of accumulators from room to room.

Two methods have recently been developed of providing an adequate output stage in battery receivers well within the scope of the standard small dry high-tension battery. They are known as quiescent push-pull and class B amplification respectively.

From the purist's point of view small " dry " high tension batteries suffer from an inherent disadvantage in that their voltage drops perceptibly

after short use, remains fairly steady at a lower voltage for a fair working life (if used within the stated capacity) and then fades out. Experienced users with some wireless knowledge appreciate this and adjust grid bias accordingly. These adjustments are often delicate and we should not, in this journal, recommend a system or an instrument where skilled alteration of this kind is necessary to keep a relatively inexpensive installation in working condition. At the same time it should be pointed out that any reputable agent will " service " a set for at least a year.

Class B amplification, sponsored in Great Britain by A. C. Cossor, Limited, needs no skill or knowledge once in working order. The output valve is of special construction, being in fact two valves in one. Its particular requirements are a " driver " valve and a special push-pull transformer. The " driver " is an ordinary small power valve of the 215 P type biased at –9 volts with an anode voltage of 120 or thereabouts. The " B " valve requires no grid bias and averages 8.5 milliamps consumption. The 215 P valve takes 2.5 milliamps when operated as indicated and for a power stage consumption of 11 milliamps the gratified user obtains an undistorted output of 2 watts A.C., sufficient for a fair sized classroom. A permanent magnet moving coil loud speaker is advised.

It is anticipated that we shall be able to review a few commercial sets with this form of output in the next issue of this journal. Meanwhile we shall be pleased to advise readers through the post of manufacturers in a position to supply amplifiers and wireless receivers of this type.

Loud Speakers

As the result of tests conducted by courtesy of the manufacturers the following loud speakers of the permanent magnet moving coil type are recommended where a suitable amplifier is used and a large output required.

Ferranti Model M.1. Price (chassis only)—£8 10s. 0d. Makers, Ferranti, Limited, Hollinswood, Lancs.

H.M.V. Model 174. Price (in polished walnut cabinet with universal transformer) £7 10s. 0d. Makers, The Gramophone Company, Limited, 363-367, Oxford Street, London, W.1.

Marconiphone, Model 93. Price (chassis with universal transformer) £4 10s. 0d. Makers, The Marconiphone Company, Limited, Tottenham Court Road, London, W.C.2.

The " Laudatone " Amplifier

An example of this portable amplifier for A.C. mains was received for test just before this issue went to press and we have not yet had an opportunity of operating it under the conditions for which it has been designed, i.e., for use in schools, open air meetings, lectures and the like. The design appears to be sound and straightforward and there should be ample power available. The amplifier will reproduce gramophone records at considerable volume and included in the equipment is a small microphone for amplifying speech. The instrument is conveniently portable and costs, without loud speaker, £27 10s. The makers are Messrs. J. R. Lauder, 1, Bishopsgate Churchyard, Broad Street House, E.C.2. A report based on an extended test will be published in the next issue of this journal.

MARCONIPHONE RADIO MODEL 330 in use in a London School. The children's interest in the music lesson (broadcast by Sir Walford Davies) is very evident

—AMPLIFIERS—

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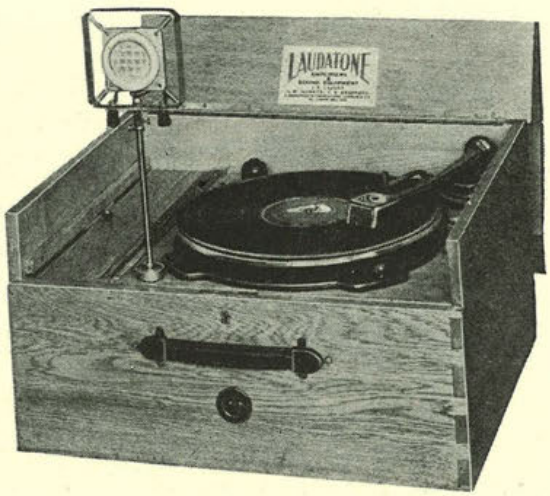

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